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music magazine

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August
1941



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FROM THE CATALOG OF
Oliver Ditson Co.

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

MUSIC IN CHINA continues to inspire a war-torn people, despite the tragedy within China's gates and the tensions without. In Chungking, two epoch-making concerts took place during the spring; the first was a joint orchestral concert in which the China Philharmonic Orchestra, the National Conservatory Orchestra and the National Experimental School of Dramatic Arts Orchestra took part; and the second was a choral festival in which over one thousand voices participated.



JOSEPH BATTISTA
tailed.

THE NATIONAL FEDERATION OF MUSIC CLAS announced the winners of their 1940-41 composition contest as: George Edwin Henry of the music faculty of Women's College, University of North Carolina; Hugh F. McCall, Providence, Rhode Island; Eitel Allen Nelson, Wichita Falls, Texas, and Mrs. Dot Retola Grum, head of the art department of North Texas Agricultural College, Fort Worth, Texas. Jean Graham, fourteen-year-old pianist of Chicago, was the winner of the Edgar Gullman Kelley Junior Scholarship award of two hundred and fifty dollars, the federation also announced.

MARIO CASTELNUOVA-TEDESCO is composing his seventh overture for a Shakespearean play. This latest work for "King John" is being written especially for the New York Philharmonic-Symphony Orchestra's centennial and is dedicated to John Baraball.

THE BABY MONDAY MUSIC MORNING, so long a tradition in New York society, will be continued next season for the benefit of the "Municipal" Emergency fund, a charity to which the late Mr. Bagby gave whole-hearted support. Artists engaged for the series, held as usual in the Waldorf-Astoria, are Lottie Lehmann, Lily Pons, Richard Rogers, Arthur Rubinstein, Gregor Piatigorsky and Albert Spalding.

THE GRADUATE SCHOOL of the Juillard School of Music has just opened fellowships carrying free tuition to students from South America. Heretofore only United States citizens have been eligible to compete for such fellowships.

MYRA HESS, world renowned pianist, was named a Dame Commander of the British Empire, on King George VI's birthday honors list on June 12th, for her service in music.

THE NATIONAL ORCHESTRAL ASSOCIATION, under the able direction of Leon Barzin, plans to add a "music play" series to its regular Monday night concert series and the annual Gubichewitch memorial concerts. Soloists for the Monday night series, to be given in New York City's Carnegie Hall, include: Emanuel Feuermann, Mieczyslaw Munz, Mariana Sarria and Rudolf Serkin.

LONDON's famous old Queen's Hall and the Free Trade Hall of Manchester—England's finest concert auditoriums—have been demolished by enemy bombs. Queen's Hall was especially beloved, for it was there during almost fifty years that Sir Henry Wood conducted the famous Promenade Concerts. It was also known affectionately to Londoners as the home of the Hoxley Belland Concerts.



IGNAZ FRIEDMAN

IGNAZ FRIEDMAN, world famous Polish pianist, is now in Australia for the duration of the war. He is taking a leading part in the annual Australasian Concert season.

WALTER D. FIDOWES, Minister of Music at Carmel Presbyterian Church in Edge Hall, Pennsylvania, has taken up his ocean music directorship of the great Ocean Grove Auditorium at Ocean Grove, New Jersey. Guy McCoy, violinist, choir director and associate editor of "The Bruce," has taken over Mr. Fidowes' choir directorship at Carmel Presbyterian Church for the summer months.

THE TEXAS MUSIC TEACHERS ASSOCIATION closed its twenty-eighth Annual Convention on June 16th, at Wichita Falls, with the largest registration in many years. Next year's convention will be held in Fort Worth with two additional features added to the program: first, a Church Music Conference covering Evangelical, Catholic and Episcopal music, and second, the relationship of the U. S. Government to W. P. Music with the Nation's first regional W. P. Music Festival in connection with the Convention.

JUNIOR PROGRAMS, INC., that remarkable non-profit making organization which presents concerts, ballet and opera programs for children throughout the country, has booked a tour of almost thirty weeks in thirty-seven states for next season, according to its president, Dorothy L. McPadden. It will present Sam Lancour's play, "The Adventures of Marco Polo," in which music and dancing become an integral part of the plot. Ruth St. Denis will act as choreographer, and Margaret Cardile will arrange the Asiatic folk music used throughout.

HAROLD S. SHAFER of Newton, Massachusetts, was awarded the \$1000 Cash Prize by the American Academy in Rome for his *Nine-Minute Overture* and a "String Quartet." Honorable mention was given to David Diamond of Rochester, New York, for his "Concerto for Chamber Orchestra."

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, under the direction of Ben Staid, held a festival at Skytop Lodge in the Pocono Mountains, Pennsylvania, July 9th and 10th, at which Ruth Kisch-Arnold, contralto, and Yves Tineyre, baritone, were assisting artists.

MARIAN ANDERSON received the degree of Doctor of Music from Temple University, Philadelphia, Pennsylvania, on June 12th.

ALBERT STOESEK is conducting thirty concerts during the Chautauque season which closes August 27th, after which he begins rehearsals for the Worcester festival.



JOSEPHINE ANDREWS

SWARTHOUT, Elvira Della Chiesa, Josephine Antoine, Jan Peerce and Frank Chapman.

RADIE BRITAIN of Chicago was the two hundred and fifty dollar prize in the contest for American women composers sponsored by Sigma Alpha Iota, music fraternity for women. Marian Bauer and Karl Kantner of New York won honorable mention.

THE MOZART FESTIVAL, held annually in Asheville, North Carolina, takes place August 28th to 31st, under the musical direction of Thur Johnson. Five concerts will be given, sponsored by the Asheville Mozart Festival Guild, Inc., and among the artists who will participate are Guy and Lois Maher, duo-pianists; Marie Maher, Wilkins, soprano; John Tuma, tenor; Edgar Allen and Hazel Read, violinists; John Krell, flute; William Stubbs, clarinet, and others.

SERGEI RACHMANINOFF will be featured soloist next season with the New York Philharmonic-Symphony Orchestra, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Pittsburgh Symphony and the Detroit Symphony Orchestras.



ANTONIA BURO

THE NATIONAL SYMPHONY ORCHESTRA completed its fifth annual series of Sunset Symphonies at the Potomac Water Gate, Washington, on July 26th. Hans Kindler, the regular director, conducted the first and last concerts, with Charles O'Connell, Reginald Stewart, Antonio Rito, Alexander Smallens, Ignace Wajsbalter and Erno Rapée sharing the podium for the remainder of the series.

ARTHUR SCHNABEL will make nine solo appearances in New York City during the 1941-42 season, five in the Schubert cycle presented by The New Friends of Music in Town Hall, three with the New York Philharmonic-Symphony Orchestra, and one in solo concert at Carnegie Hall. He will also appear as soloist with the Kansas City Symphony Orchestra and the Houston Symphony Orchestra.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has chosen for publication this year David Van Vactor's "Quintet for Flute and Strings" and Virle Cole's "Piano Quintet."

ROY AND JORANA HARRIS, composer and pianist, have been appointed to the faculty of the Music Department of Cornell University, where they will take up their work this autumn.

THE U. S. WAR DEPARTMENT has commissioned five hundred and fifty-five electric organs from the Hammond Instrument Company of Chicago, Illinois, for installation in as many regimental chapels in the various Army camps throughout the country.

(Continued on Page 575)

Youth Overcomes a Handicap

By Blanche Lemmon

A TRULY UNIQUE CONCERT was given in New York City's Town Hall, at the height of the 1939-40 musical season—a concert that differed greatly from the others that crowded the year's schedule. The program listed original choral music and music that had been arranged for mixed voices; and on the stage appeared thirty youthful singers—with no conductor! From the beginning to the close of a program that required musicianship of a high order and included singing with the world-famous tenor, Lauritz Melchior, they sang without leadership. For the young people making up this chorus were blind; the music they sang must lead them; they could not see their director. Even so they were offering their wares to a capacity audience, seeking neither sympathy nor qualified approval of their performance but critical appraisal based on merit alone.

Not a First Appearance

That they had the confidence necessary for this undertaking was due to a number of things. They had been meticulously trained by their conductor, Noel Kempton, until every attack, every release, every nuance of their music was ingrained in their consciousness. They were buoyed by Mr. Melchior's faith in their ability, a faith that had induced him to lend his great voice and prestige to their program in a group of solos as well as a group of songs in which they joined him. Moreover, they were not novices in the field of public performance; they had sung over radio networks frequently, in churches and clubs even more often, and had appeared at a concert in memory of Ernest Schelling given by the New York Philharmonic-Symphony Orchestra in Carnegie Hall.

Still, this concert was in reality a debut—a venturing into the concert field where standards of excellence and critical expectations are high. On this February night, they were for the first time appearing alone as a concert hall attraction and asking a large paid audience to evaluate



(Above) The Sightless Chorus from the New York Institute for the Education of the Blind. (Right) Noel Kempton, Director.

their professional efforts.

If one were to judge by plaudits, their singing was approved from the very first number. Eager, spontaneous applause greeted their first effort, and grew louder and more prolonged as the program progressed. When at its close the roar of clapping hands swelled and reeded again and again there could be no doubt that their venture had been a complete success. Even for singers with normal vision this would have been a gratifying moment. For sightless ones it was a rich and rewarding one.

Backstage there came the substantiation of spoken praise, the prized sanction of teachers, their leader, their school principal, Dr. Frampton, the words and handclaps of friends. Then, in an intoxication of excitement, the singers went "home" to the New York Institute for the Education of the Blind, on Pelham Parkway, there to bask in an afterglow of happiness that lasted for days to come.

To add to their satisfaction the critical press also was kind. Here, for instance, are the words of Leonard Lieblich, veteran critic and editor:

"One of the oldest organizations of its kind in the New York City area for the Education of the Blind and wonderful service has been rendered since it was founded in 1831. The Music Depart-

ment of the Institute was organized in 1863, and Theodore Thomas served as director until 1898. The present chorus reached such high efficiency under the devoted and skilled training and leadership of Noel Kempton that for the past two years it has engaged in public activity.

The Town Hall concert on February 10th represented the first bid of the chorus for strict critical consideration, with a list of Palestrina, Gibbons, Lassus, Ravel, Brahms, Rachmaninoff, Tchaikowsky, Deems Taylor, Mozart (and with the assistance of Lauritz Melchior as soloist), Grieg, Johann Hartmann, Lange-Müller and Schubert.

"It can be stated unequivocally that the blind chorus merits enthusiastic praise based on professional standards. The voices, carefully selected, harmonized effectively in quality, range and volume. Owing to the manner of learning entirely by ear, the intonation is practically flawless, attack and rhythm are intuitively exact, and the interpretations have peculiar unassuming and intensity of feeling, musicianship and sensitivity. The religious and secular works had equally just punishment; some of the latter are invested with delightful whimsy and humor.

The top point of achievement came in the lovely singing of Brahms' 'Gypsy Cycle,' by turns spirited, tender, melancholy and passionate. Also the Ravel and Tchaikowsky music were outstanding performances, and of course the chorus gave its most final cooperation as well to the compositions delivered with Melchior. The capacity audience rewarded the chorus, conductor and soloist with thunderous acclaim."

The hard ice of critical approval being successfully broken in 1940, the Chorus gave a second concert this past year with the same soloist in the same hall and with the same measure of success. Henceforth such a concert will be scheduled annually on the Town Hall calendar.

In addition to its Chorus members, the Institute has had a highly proficient group of musicians in its organ department. During the last fifteen years ten of its organ students have successfully passed the examination for Associate membership of the American Guild of Organists.

Also on the Lighter Side

Nor is serious music the only kind in which blind students do well. They can also play music that will never find its way into an album of classics, and they can beat out these rhythms in slow, medium or sizzling style. When the Institute Swing Orchestra goes into action drums, trumpets, saxophones, piano, trombones, accordion and vocalists unite to give a lute to tunes acrophonic harmonies. They can jive and sway with the best of them.

Because it is an art in which the blind may excel and one which brings them much joy, music is one of the most popular courses offered at the Institute. But college preparatory, commercial, vocational and general work may also be selected by high (Continued on Page 572)



The Qualities a Pianist Must Possess

A Conference with

Artur Schnabel

Internationally Distinguished Pianist

Secured Expressly for THE ETUDE by
ROSE HEYLBUT



ARTUR SCHNABEL

THREE QUALITIES BUILD the development of a pianist. On the lowest level we find the purely pianistic qualities which are mechanical and have only applied, not direct, contact with music. The pianist needs swift fingers, strong muscles, and sure control; but he needs them only as a means toward the end of making music. A competent musicologist may conceive a truly fine interpretation of a Beethoven sonata, but he could not express it if his fingers were insufficiently trained to carry through the mechanics of the process. Again, a mere technician may easily encompass all the finger difficulties of the work without even penetrating the surface of its meaning. Neither one would give a really good performance. That must be envisaged as the fullest, freest personal expression of the composer's intention, worthily conceived, firmly built, and ably executed. Hence, the pianistic or technical elements of playing are but the initial step.

At the very start of piano study, of course, finger, hand, and arm work seems all important. That is because the average young student has little of musical significance to say, and must acquire a degree of muscle discipline not demanded in his other functions. But these conditions change after a time. Then the student's musical utterances should gain in interest at the same time that his organs of execution become trained. At such a time, technical work should fall into a second place. Since the nineteenth century, there has been a regrettable tendency to isolate technic into a goal in its own right. It became fashionable to admire feats of dexterity and endurance; performers were hailed for the records they could set in playing faster, or louder, or softer than anyone else. The over-emphasis on execution led to erroneous study habits. Little by little, music study became confused with sitting at a piano, working out finger problems. Oddly enough, music which expresses the loftiest thoughts and emotions remained one of the few fields where this isolation of technical craftsmanship persisted. We should think little of a painting that showed merely color-blending, without thought to composition, feeling, harmony of line, integrity of inspiration. Even in the field of sports, the technic of a tennis-player is neither learned nor appreciated apart from the full power and meaning of his game. We should make the same true of music, assigning technic its rightful place without over-emphasis.

On the next higher step, and in second place, we find the musical approach to expression. Here we have left the mechanical pianistic field of thought. To express the composer's meaning, the performer must know what is meant! Just as he had to train his natural tools to sound

the notes at all, he must now discipline his mind to discover the significance within the notes. At this point, his musical studies really begin. The student no longer works with his tools alone; he feels, thinks, weighs, balances his views with facts about the composer, his life, his times, his other works. He has been taught to relax; he now learns to concentrate. These two steps prepare the way for the highest level of all. The power of thought and feeling which the interpreter exerts upon his materials, the richness of significance he draws from them depend upon the kind of person he is. Personal communication is the capture of all art. The manner in which a man plays reveals the mental and spiritual fabric of his person. A superficial nature can scarcely give a satisfying interpretation of

a Beethoven sonata, no matter how many facts he knows about Beethoven, no matter how dexterously he masters the technically difficult parts.

Regarding music study in this way, I cannot conscientiously give counsel to students in terms of hand positions and short cuts into fluency. I can tell you, for instance, that our traditional way of fingering the C-major scale is not the most musical one. By using the thumb on the sub-dominant, there is produced an accent which, musically, is better placed on the dominant; the thumb is a stronger finger, and the dominant is a stronger tone. But while information of this kind may help to produce more musical articulation, it can never make a better pianist! The problem goes deeper than that. The playing of notes must be preceded by (1) inner musical urge, and (2) clearly planned conception of the ideas to be reconstructed through playing. Only then does it become art, and the communicative power of art depends upon the personal qualities of the artist. Those are the qualities the student should cultivate even more assiduously than technic.

I believe that the world finds itself in its present state of confusion because a majority of the people have lost their hold upon these inner spiritual values. Music students, certainly, can hardly set the world right again! But living as they do in a world of art, where invisible and intangible values still hold precedence, they can preserve a little oasis in the midst of the chaos, wherein to serve music. What, then, are the qualities which the music student would do well to consider?

First, he should realize that art is not easy. The tendency of our age is to "take it easy and keep smiling." We experiment with educational methods to make everything easy, pleasant. It is a fine thing if a student finds easy pleasure in his work—but his responsibility to his work will inevitably present difficulties excluding easy pleasure. Let us stop sugar-coating the pill of practicing, dressing up the beginner's exercises as games and fun. They are not games. And they have to be mastered notwithstanding. Let the pupil learn, for the sake of his soul, to face difficulties! Often my students tell me they feel depressed. "That is good for you!" I say. "Something productive may result from such a frame of mind. Let it spur you; profit by it. Don't 'take it easy'!" In art, there is no room for such a philosophy. And art cannot be removed from its heights. Whoever wishes to commune with it must climb to meet it on its own level. We will never reach the peak, but the higher the climb, the greater the satisfaction and serenity.

The student should (Continued on Page 871)



A lullaby of the Nile



Everybody loves dogs and clowns



The King of the beasts

A Symphony of the Sawdust

Thirty Years with a Circus Band

From a Conference with

Merle Evans

Conductor of the Ringling Brothers-Barnum & Bailey Band

Secured Expressly for THE ETUDE by JAY MEDIA

I CAME UP IN MUSIC the hard way. It was never my privilege to study at famous conservatories or with celebrated teachers. Most self-made men get praised for doing things they just couldn't help doing anyhow. I always reckon that success is largely due to being ready to make the most of opportunities when they turn up. I figure that if you work hard, treat people right, and keep looking up to better things all the time, you don't have to worry much. My big opportunity came when Mr. Charles Ringling telegraphed to ask me to lead the Ringling Brothers band. You see, all of the Ringling Brothers were musicians. In fact, they started in the show business as a concert company. John played the alto horn. Al played the cornet, Charles the baritone and the violin, while their mother, Mrs. Ringling, played the piano and the organ. They toured all around the Middle West before they ever dreamed of having a circus. Music runs very strong in the Ringling family. Charles' son, Robert Ringling, one of the few pupils Caruso ever had, was one of the leading tenors of the Chicago Opera for years. John Ringling North, the present president of the circus, is a fine practical musician. He plays the saxophone.

Well, when Mr. Charles' telegram came, I said to myself, "Merle, here's your big opportunity; boy, go to it." Just as I expected, Mr. Ringling wanted a concert before the show, in which the band could shine as an attraction, and he wanted as good music as we could play. He said to me, "Merle, you will play during our tour, to the biggest audience in the world. Most of them have only one chance a year to hear a good band." Since then, for seven months a year, we have given regular concerts twice a day on circus days and have played to millions. Here are some of the numbers on our repertoire for this year. Note that they are all good music, but not over the heads of the average audience.

MUSICAL PROGRAM

Merle Evans, Bandmaster

"Oberon"	Weber
"Ruy Blas"	Mendelssohn
"TeVe"	Reissiger
"Freddy"	Massenet
"La Gazza Ladra"	Rossini
"Der Freischütz"	Weber
"Figaro's Wedding"	Mozart
"Martha"	Flores
"La Forza del Destino"	Verdi
"Fingal's Cave"	Mendelssohn
"Rakoczy"	Keler-Bela

Long, lanky, laconical, and wholesome, Merle Evans is a kind of musical edition of Will Rogers. No man has done so much for the music of the circus in our history. He was born of a typical American family at Columbus, Kansas, and is "as American as you make 'em." Jay Media has endeavored to bring him to you in a kind of "verigraph" of this modest personality, who has such a notable and wholly unique influence upon American music. Everybody loves a circus and, while certain information in this unusual conference is not musical, we are sure that our readers will enjoy it all.—EUGENE'S NOTE.

Overture "Rosamunde"	Schubert
Overture "Barber of Seville"	Rossini
"Mazurka"	Lacome
"Queen of Sheba"	Gounod
"Attila"	Verdi
"Bohemian Girl"	Verdi
"Daughter of the Regiment"	Donizetti
"Tales of Hoffman"	Offenbach
"La Traviata"	Verdi
"Le Bohème"	Puccini
"Lakmé"	Delibes
"Herodias"	Massenet
"Queen for a Day"	Adam
Overture "Sicilian Vespers"	Verdi

Of course we also play the best high class lighter music of Strauss, Friml, Herbert, Kreiser, and particularly the incomparable marches of John Philip Sousa. There is nothing that makes an audience sit up and take notice like Sousa's *The Stars and Stripes Forever*. But, more about the circus band later.

My first teachers were the local musicians in my home town. Obviously I was destined for music, because I seemed to enjoy practicing upon the cornet more than anything else. My folks were sincere, church-going people—Presbyterians—and when my father, my mother, and my sisters learned that at the age of sixteen I was determined to "sign up" with the band in the "Mighty Brundage Shows," a traveling carnival, there were torrents of tears. If I had enlisted for the carnival I was headed for certain doom. It was a tough situation I shall never forget—that Sunday morning when I left. There, on the porch, was my mother, with her hands over her face.

wailing in grief, and my sisters joining in the chorus. How did I ever manage to tear myself away?

Carnival Standards Are High

The band was one of eight pieces and needed a solo cornetist. I could not resist. Everybody in a carnival works, and works hard. In addition to playing in the band, it was part of my work to help put up and later take down a portable carousel. If my mother had actually accompanied the "Mighty Brundage Shows," many of her fears would have vanished. Brundage himself was a very extraordinary man. He would tolerate no drinking and no gambling. He used to advertise, "We comply with the pure show laws," whatever that meant. He probably had in mind that he wouldn't stand for cussin' on the lot. He said to me one time, "Merle, one of the ways to tell if a man is a gentleman or not is to find out if he cusses."

Later, after leaving the carnival, I went back to it and found that Brundage had actually started "Sunday Drive Services" for the show people. Usually a local minister was called in, and I led the music. Best of all, Brundage was not a hypocrite and believed in what he was doing. It



MERLE EVANS

Mr. Evans has been with Ringling Brothers for twenty-two years and has never missed a performance.

was a small show, with the usual mechanical devices, the ferris wheel, carousel, and the usual concessions, to which was added a one ring circus, with the routine acrobats, clowns, ponies, and dogs, as well as an acrobat lying on his back who juggled a small live bear on his feet, in what is known as a "Risley" act. There was also a "pit show," in which the audience walked around a raised platform and looked down at the curiosities in a pit, which in this case amounted to a large, lethargic snake and an anaemic anteater. It was a pretty sad outfit, compared with modern standards, but I thought it was wonderful. Every day there was something new to gratify a boy's love for adventure, and I am afraid that I got over my homesickness in a somewhat heartless fashion. If you once get the smell of sawdust in your system, you never get over it. I met a few players who knew more than I did, and it was fine to feel that I was learning things that would put me ahead.

It took very little in those days to draw a crowd, and there was a shameful lot of fraud and trickery. Nowadays, foremost circus people take pride in avoiding anything that is not "straight goods." Of course the press agent's imagination runs amuck now and then, but he is pretty sure to be called down by the big boss. For instance, it would

be difficult in these days to do what one western circus owner did in 1908 to 1910, when the airplane was new and only a few people had ever seen one. He had twenty-four sheet posters advertising an airplane. Thousands and thousands of farmers paid a dollar to see the airplane, which was not an airplane at all, but rather a cheap model, with a kind of bicycle treadle, which could never rise from the ground unless someone lifted it. It stood in the animal tent, and people paid more attention to that fake than they did to the lions or tigers or the one-eyed polar bear.

Show Boat Days

After I left the "Mighty Brundage Shows," I signed up with a band on a show boat, known as the "Cotton Blossom." Show boats almost never went on their own power. They were like house boats, or two and three story barges, which had to be towed by another boat. There were many on the Mississippi, with fancy names such as "The New York," "The Sensation," and "The Wonderland." They were large, fancy things, brightly painted, and they brought a load of hilarity and romance to every town they visited. The show boat was a link with the great world that most of the customers never saw but dreamed about. It brought in actors and actresses who certainly must have walked right up and down Fifth Avenue or Broadway time and again. In the semioriental little riverside towns many of the people seemed to hibernate from one show boat to another. Our boat had a band of fourteen and a cast of ten for the stage show. The band gave a parade at noon and then was off for the afternoon. In the evening we doubled in the orchestra. It was a free and easy life and the trips down the river, with the refreshing scenery, were a delight to me. I can still scent the cool, sweet air in the mornings and I can still hear the "lap, lap, lap" of the old Mississippi. I learned much from my fellow players, and I had so much time on my hands that I were fishing. I was packing. In the evening, from six-thirty to seven, the band gave a concert. If you never have heard a callopie, come to the circus this year and hear the "steam piano" while it goes around the big oval. A callopie is a kind of chorus of steam whistles, designed to be heard at a minimum distance of ten miles. It was

Music and Culture



Youth triumphs in the circus of to day

the nearest thing to modern sound amplification we then had. Sometimes two show boats struck the same town at the same time and both callopies broke out at once, and it sounded like the noon hour in Pittsburgh. After the callopie eruption, the band gave a concert from seven to seven-thirty. It should be remembered that this was before the time of the radio and any kind of a concert of fairly efficient players was a sensation. We, the artists, were paid ten dollars a week, "and all." "And all" meant board and lodging. The shows we gave were part vaudeville and part drama. The plays were "The Man and the Maid," "The Parish Priest," and similar masterpieces. They were filled with the commonplace heroics and "mush" that, in these days, would bring ridicule from a ten year old, but in these reverent years, now long gone by, when the leading man knelt and kissed the hand of the heroine and the orchestra played Lange's *Flower Song*, both the maids and the swains bared deeply and took another drink of ginger pop.

"Doc" Pullen's Technic

A youth of fifteen, sixteen, or eighteen is not likely to give much attention to the finer points of ethics. When he is on his own, his chief concern is to get a job. Thus, I once took a position with a typical medicine show. The proprietor was a very voluble gentleman named Cleve Pullen. Over night he became "Doc" Pullen. His preparation for this degree consisted in writing to the Clifton Comedy Company of Chicago, purveyors in general to medicine shows, and procuring advertising posters, pills, and other kinds of medicine such as "Snake Oil Liniment." The proprietor of a medicine show landed in a town with his company, hired an empty store, and got a few planks which, when placed on empty kegs, became seats. Admission to the show was free. He was likely to be fairly expensive, depending upon how many pains the (Continued on Page 566)



The show moves on

Music That Little Folks Like

A Word to Composers

By Helen Dallam

IF A COMPOSER wishes to write tuneful and attractive pieces which are at the same time beautiful, the student, he must employ devices picturing graphically the idea he is representing. One of the important points is to consider the union of beauty and practical utility. In other words, a study or piece which is of value merely technically may not hold the student's interest. On the other hand, a melodious composition which only pleases the senses is, to some extent, wasted time from a pedagogical standpoint. Thus the binding together of musicalness and practicability is the aspiration of the composer of teaching material.

A most effective means of producing definite pictorial design is to choose appealing titles. This fact should be kept in mind by the composer of graded material. The titles should be of the type that will form a picture in the mind, offer a universal attraction; therefore they are excellent vehicles for this type of work. Sports are interesting, too, particularly to the male members of the class. Some subjects are humorous and lively, whereas others are serious and dignified. The titles should contain mood pictures are usually well handled by the dexterous combinations of keys, rhythms and various shades and nuances ascribed to the subject in question. In mentioning key and rhythm combinations, it is well to remember that the importance of these factors so necessary in composition.

When depicting a mood of happiness and joy, one immediately imagines a bright key, such as one containing sharps. An appropriate signature for the beginner is D major in that it is not difficult. It does denote cheerfulness and gaiety. To this a rather fast rhythm, and a two, four, three-eight or six-eight time, will give the piece a happy name and title page, and the number is likely to sell itself immediately. Another ingenious touch is the addition of two or four lines of a poem describing the story, not to be sung as a song, but merely as a drapery, so to speak. For instance, if the story is *The Merry Wives of Windsor*, one might say, "Play D major, six-eight time, show a marked and steady rhythm, and using some such rhyme:

Merrily, merrily,
All day long,
Happy clock sings a song

This may be written as a simple two-part counterpoint invention, with a steady tick-tock fashioned on the dominant and tonic notes against the melody of the given words. This suggestion would work out admirably in a violin composition, the piano accompaniment carrying the melody and the pizzicato strings playing the steady tick-tock. Or if written for the piano, the melody might be carried in the left hand with the *sfz* *staccato* tick-tock taken by the right hand.

The listener, then, naturally imagines the clock ticking against the given words, without the words actually being sung. This is classed as a descriptive piece in that it sings itself, so to speak, even though written for an instrument. In this manner is the imagination pleasantly stimulated by a wise choice of key, rhythm and treatment of subject matter. The addition of the short poem is optional and not at all necessary in the scheme of things.

Composing for the Violin

In writing for the violin, simple pieces are usually confined to sharp and easy flat keys, such as G major, E minor, F major, D minor, B-flat major and G minor. These keys are suitable—in addition to C major and A minor, of course—because the open strings on the violin, E, A, D and G, appear in these keys and may be played on the open string. There is no employment of the fourth or weak finger. There is an exception, however, in B-flat major and G minor in which the E-flat may be utilized in the accompaniment when necessary, thus avoiding the use of the fourth finger when not desired.

The composer should have definite ideas of technique in mind before starting a composition. There are many things he can do and many avenues from which to choose, especially in writing for the violin, for he has the contrasting colors of the strings, as well as the opportunity of excellent opportunities for contrapuntal effects between the two instruments. It is also possible to employ rich harmonies, using occasional altered chords, as the accompaniment can thus assume a trifle more difficult musical idiom than can the solo instrument. One must take care, however, not to wander too far from the violin's range, for the violin or voice, as it would then become entirely out of balance in musical context. Also, in violin writing, it is wise not to make the piano accompaniment subservient to the solo instrument, but to write them in ensemble form. This gives the two performers equal opportunity to shine, as well as lending artistry to the composition.

Composing for the Piano

In writing for the piano, there are figure groupings of three against one (triplets) or six (double triplets) in arpeggio form or otherwise; inner voice melody with upper or lower chords against them; left hand melody; hands played separately and answering each other, then combining, and many other inventions which result from experimentation.

Try to establish a definite impression upon the mind of the listener or player. Descriptive music is always intriguing to youngsters. Unquestionably, waltzes and marches are of value; but if a child is playing a piece about an elephant, for

instance, he likes to imagine the elephant's trunk swinging in rhythm. If this idea is described in his piece, he will swing the elephant's trunk with gusto and complete abandon.

In The Elephant Tent

*The elephant's trunk swings to and fro;
I wonder how long it took it to grow.*

A few lines such as these at the top of a composition may create interest and even excitement in anticipation of that which is to follow. An even four-four rhythm in F-major, with heavy plodding chords, would well besit this piece.

In ABA or ABC forms, repetition should be slightly different from the original in order to avoid monotony. The recapitulation then holds promise of interest, if the third section is slightly varied. Sometimes the addition of an introduction, a coda, or both, lend balance to a composition. Naturally, it is best to confine the ideas within the compass of eight or sixteen measure periods rather than to use uneven numbers such as the clapping of phrases. This latter device is good only when managed deftly and should not be encouraged in elementary writing—at least, not as a rule.

It is most important when writing teaching material to keep a uniform grade throughout. The usefulness of a piece is easily destroyed when it starts in one grade and becomes more difficult, perhaps, in the middle section if written in three-part primary form. In adding new material for B, in the A B A or A B C forms, the key signifier is often changed to a nearly related one should be sure that, and color; but the composer matter, he does not, in contrasting the subject shadow the original intention. Sometimes, unconsciously, even adjoining phrases may be mixed as to grade.

It is advisable to graduate slowly with regard to the combination of mental growth and physical development. This is sometimes difficult for the reason that some students are mentally and musically in advance of their technical attainments, whereas others may possess such technical facility that their brains cannot easily keep pace with their hands. But, generally speaking, in grade uniform throughout where technic and musical value are involved.

Studies and pieces may be kept separate in the students' minds. This is a good practice, for, if a student is forced to plod through exercises and a symposium, but if a concert piece, so called, is the object of his ambition, he will have a definite goal toward which to work and when he is at last ready for a high number, he will have a room and of being ready to enter the concert field. It is imperative, therefore, to hold the idea of separating the daily exercise from the beautiful composition which he scarcely realizes eventually. He is an artist now, not merely a student. This procedure may seem to be "sugar coating" the article, but it does no harm and, psychologically, it is most beneficial. These so called concert pieces must be useful as well as beautiful.

Writing Songs for Children

Thus far, only material for the violin and piano has been considered. Writing songs for children is interesting as well as important. Vocal range must be considered carefully as well as certain interval skips. Wide skips are rather dangerous, but it is always safe (Continued on Page 52)

Coaching for Opera

A Conference with

Wilfred Pelletier

Conductor of the Metropolitan Opera
Director, Metropolitan Opera Auditions of The Air

Secured Expressly for THE ETUDE by MYLES FELLOWES

THE COACHING OF RÔLES is one of the most vital steps in a singer's preparation for operatic work. Let us suppose that a gifted young soprano wishes to prepare the part of *Manon*, in Massenet's opera. Her voice may be splendid, her vocal control in perfect order, she may be well taught, and she may possess a talent for the stage; yet, if she simply takes up a score of "*Manon*" and memorizes the notes, words, and gestures, she will arrive at something as far from the correct interpretation of the part as it is possible to conceive. That is because the delineation of a rôle—any rôle, in any opera—depends upon elements that cannot be written into a score; elements of style, operatic tradition, rhythmic accentuations, and teamwork that no singer can acquire without the aid of a person intimately familiar with what these things are. It is at this point that the operatic coach enters the picture.

The operatic coach provides the singer with that musical and dramatic routine without which no rôle can be properly projected. His part in building careers is quite as important as the teacher's, since just as many operatic futures have been wrecked by poor coaching as by faulty vocal instruction. Hence, the work of the coach becomes an interesting field for responsible young musicians to investigate.

Every great opera house maintains a staff of assistant conductors, or coaches. Often, but not always, they become the conductors of tomorrow. In the normal routine of operatic performance, the management decides which works are to be presented during a season, and which of the conductors is to take charge of them. Each conductor, of course, has emphasis and tonal coloring of his own. He first confers with the assistant conductors and explains to him his exact wishes. The assistant conductor then works out this detailed program with the individual singers. This is what coaching means. In the case of experienced singers, who have performed their rôles many times before, the coach drills those points which are to characterize the current performance. In the case of new singers, or of new rôles for veterans, the coach studies the interpretation with them and builds up a complete delineation, bar by bar, page by page, scene by scene, until the singers are ready to present their work, in finished form, for the conductor's scrutiny at rehearsal. That is the only way in which rôles can be mastered. Singers are dependent upon their coaches; and the coach, in his turn, is fundamentally responsible for the smoothness and accuracy of the performance.

Coaching is always done at the piano, the coach playing, beating time, and explaining. The



WILFRED PELLETIER

singer does not work with orchestra until he is ready for an ensemble rehearsal with the rest of the cast, at which time it is too late for glaring errors to be corrected or for characterization to be rebuilt. For that reason, the coach bears an enormous responsibility, and his own musical groundwork must be very secure.

First of all, the coach must be a thorough musician. His knowledge of orchestration and instrumentation must be as thorough as that of any conductor, and he must be as fluent at the piano as any accompanist. Moreover, he must know the languages in which the standard works are sung; he must be able to detect and correct errors in tone production; he must be conversant with dramatic acting and stage deportment; and, most important of all, he must be familiar with the authentic traditions of the Italian, French, German, and similar "schools" of opera.

It is more than mere language or melodic line that differentiates "*Tristan and Isolde*," "*Il Trovatore*," and "*Manon*" from one another. Each operatic work has definite traditions of its own. Certain of these were established by the composer himself; others have accumulated through

years of distinguished performance. The coach must be familiar with both—as well as with the traditions of what not to do! The survival of these traditions is interesting. They are marked in no score; they can be found in no manual of operatic routine. The composers and great performers themselves spoke of their roots and their wishes to friends, pupils, co-workers, and the like; and these, in turn, handed on the tradition to others. To-day, generations after the original performances, it is still possible to learn their correct traditions through someone who studied with a teacher who was a pupil of a pupil of Rossini! To my own knowledge, in case of this type occurred. When Bellini's "*La Sonnambula*" was announced for the Metropolitan, some years ago, Tullio Serafin (the conductor, and now director at La Scala) heard of an aged singer, in Italy, who in his youth had coached with one of the conductors whom we would expect to find under Bellini himself. Familiar as Serafin was with the tradition of Italian opera, he sought out the old singer, sat before him as a pupil might, and stimulated his recollections of Bellini in general and of "*La Sonnambula*" in particular. Traditions of Wagner, Gounod, Bizet, and Massenet have reached us even more directly. Every major conductor has acquired these authentic traditions of opera (long before becoming a major conductor), and he passes them on to those who work under him. These traditions are nothing mysterious; they have to do with exact tempi, phrasing, emphasis, coloring, length of time values, gestures of acting—all the elements of performance which make the printed notes come to life in exact accord with the wishes of the composer. Suppose a high-C is to be held, and each member of the trio himself—what it is about, the historical background of the time in which it plays, how the characters are expected to behave, and similar details. In approaching "*Manon*," for instance, he must explain that in *Manon*'s day, all women were more or less frivolous because of the influence of the Court; that the heroine's character, viewed in the light of her times, must be conceived differently from that of other frivolous girls, like *Musette* or *Carmen*. When the character has been thus built up, the coach begins his musical work. He assumes that the singer is familiar with the mere note sequences of her rôle. With this as basis, he indicates phrasing, tempi, rhythmic accuracy, makes certain that all these points are well understood, and then repeats as at a music lesson. Some singers have careless habits of musicianship, and these must be detected and cor- (Continued on Page 560)

New Horizons in Music for the Radio

By Alfred Lindsay Morgan

AS A FURTHER DEMONSTRATION of the good neighbor relationship being developed between North and South America, the Columbia Broadcasting System recently inaugurated a series of programs designed to give listeners an opportunity to enjoy the native cultures of countries below the Rio Grande (Saturdays, 4 to 4:30 P.M., EDST). The use of folk material, as well as the popular tunes of each nation, gives these broadcasts a wide appeal. Among the countries which have already supplied programs are Brazil, Mexico, Argentina, Cuba, Chile and Peru. One suspects that if this show continues to gain in popularity, more than one visit will have to be paid to each nation.

Hemisphere Defense and Pan Americanism are to be the joint themes of the thirteenth season of the Columbia Broadcasting System's "School of the Air" during the coming season of 1941-42, which starts in October. The programs will be designed also to help the children of the Americas understand each other better. Material recommended by education committees in this country, Canada, and Latin America is to be incorporated in the scripts. The Monday occupational guidance and social studies series will again be called "Americans at Work." Instead of basing the dramatizations on different American products, the programs this year will be based on the lives of various kinds of American workers—sailors, ship-builders, airmen and fishermen, and many others. Their contributions to defense will be especially noted. The new Tuesday musical series will be entitled "Music of the Americas." This broadcast will stress the sociological use of music in the western world. Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, will arrange these programs, and will also act as his own commentator. Dr. Smith, this past year, made a trip to South America, surveying musical conditions in the various countries, making a study of the native music, and promoting friendship between South America and this country.

Wednesday's series, called "New Horizons," deals with geography, history and science. It will be produced, as last year, in cooperation with the American Museum of Natural History, and Dr. Roy Chapman Andrews, museum director, will again be narrator on the programs. Stories depicting the life and customs of young people in the Americas are to be dramatized on the Thursday literature series, "Tales from Far and Near." The Friday series, called "This Living World," will again be a spontaneous open forum discussion by high school students from a different New York school each week. The first eleven programs are to deal with "Issues of Democracy."

July saw the beginning of two important summer musical broadcasts—the concerts of the Chautauqua Symphony Orchestra and of the

now well known National Music Camp Orchestra.

The Chautauqua concerts, under the direction of Dr. Albert Stoessel, are heard over the NBC-Red network from 4 to 5 P.M., EDST. The following soloists are announced for the month of August with this orchestra: August 3rd—Georges Miquelle, violoncellist; August 10th—Suzanne Fisher, soprano; August 17th—Georges Barrère, flautist; August 24th—Evan Evans, baritone.

The National Music Camp Orchestra, broadcasting from Interlocker, Michigan, is under the direction of Dr. Joseph E. Maddy. This is one of the largest and best young people's orchestras in the country. Paul Whiteman, the jazz leader,

airways. Roy Shields, staff orchestral director of NBC's Chicago studios, is scheduled to conduct the programs of August 2nd and 9th, and on August 16th and 23rd Edwin McArthur is to return as leader of those concerts.

The Columbia Concert Orchestra continues giving two half-hour concerts weekly—Tuesday, 4 to 4:30 P.M., and Friday 4:45 to 5:15 P.M., both EDST. The Tuesday program is arranged and directed by Victor Bay, and the Friday broadcast by Howard Barlow. Sunday afternoon, Barlow and the Columbia Symphony Orchestra are still a major feature; and, Sunday nights, Kodakalnetz and Albert Spalding, with visiting soloists, still provide their unique brand of popular entertainment.

A Lieder Program

On July 11th, WOR, Mutual's New York station, began a new concert series from 9:30 to 10 P.M., EDST, featuring the Metropolitan Opera soprano Elisabeth Rethberg and an orchestra under the direction of Alfred Wallenstein, musical director of the station. The programs of Mme. Rethberg will be devoted principally to the great lieder of the master composers, although she will occasionally sing opera arias. Mme. Rethberg is equally famous as a concert and opera singer. A member of the Metropolitan Opera Co. since 1926,



Doubling in Brass

Air for the G-string

Key Notes

is appearing on the broadcasts this year as guest speaker. These programs are heard over the NBC-Blue network from 6:30 to 7 P.M., EDST, Sundays.

The following popular artists are announced for August with the Ford Summer Hour: August 3rd—Buddy Clark; August 10th—Mary Eastman; August 24th—Maxine Sullivan. Percy Faith, who has successfully conducted the orchestra of these programs since early in June, is scheduled to conduct through August 3rd.

The NBC Summer Symphony continues to be the big musical show of Saturday nights on the

Mme. Rethberg holds a unique place on the roster; she has one hundred and five roles in her repertoire, almost three times that of any other singer.

Those who can tune in on WOR's Frequency Modulation station, W7INY, can hear an interesting program on Saturdays from 5:15 to 5:45 P.M., EDST. This broadcast, called "I Hear America Singing," is presented in cooperation with the United States Department of Justice. The program features the outstanding nationalistic choral groups of the country; each group sings stirring songs of its native land, many forbidden in Europe to-day, plus American patriotic airs. The purpose of this series is to create unity among all our various racial groups through the international language of music. Choral societies consisting of American, (Continued on Page 572)

RADIO

WHEN AUGUST COMES, October is but two months distant, and so we remind each of our readers to register his vote for the outstanding musical film offered the public during the first six months of 1941. The contest closes in October and, if you wait until then to send in your selection, we suggest that you jot down the names of those music films that have impressed you most favorably. Your vote may help to turn the tide of the award, and you can do your entertainment values no better service than to make known the type of musical film you most enjoy.

Although the production studios, at this writing, are occupied chiefly with annual conventions, they are still taking time to make pictures, and the interest of the mid-summer releases seems to center around bands and band leaders. "Sun Valley Serenade" (20th Century-Fox) combines the Sun Valley setting, the talents of Sonja Henie and John Payne, the comedy of Milton Berle and Joan Davis, and the music of Glenn Miller and his band into top-bracket entertainment. In this film, Miss Henie will for the first time perform a dance routine minus her famous skates.

Glenn Miller has the musical spotlight in the picture. The "king of jive" is more conservative than his medium of expression. Apparently, he has difficulty in adjusting himself to the glitter of Hollywood and, even more, to the idea of waxing hot in his swing during the early hours of the day. Miller and his bandmen have been working as actors as well as musicians in "Sun Valley Serenade," and not a little bewilderment has resulted.

"I can't get used to wearing makeup, which makes me feel self-conscious," says Miller, "and I can't get used to getting in the groove at nine A.M. My type of music is made for the night time. It seems very odd to start getting hot with it right after an early breakfast. The surprising part about it all is that I find we are able to do it."

There are nine full musical numbers in the production, as well as an acting rôle and dialog for Miller. The top-flight song writing team of Mack Gordon and Harry Warren have contributed seven new songs, including *It Happened in Sun Valley*, *I Know Why and So Do You*, *At Last*, *The World Is Waiting to Waltz*, *Lena the Bal-lerina*, and *The Kiss Polka*. Glenn Miller provides two further musical specialties. One is an adaptation of nursery rhymes, played by the band on toy instruments, and the other, the inclusion of *In the Mood*, a number which has been first fiddle in the Miller repertoire and which has thus far sold over half a million copies.

Lewis, A Pioneer of Swing

Another band-conscious comedy for midsummer release is "Hold That Ghost" (Universal), starring Ted Lewis, Bud Abbott, and Lou Costello,

Lewis, leader and clarinetist *per excellence*, who once refused to play a bit of Stravinsky on the ground that the great Russian could not write for the clarinet, has asserted himself by holding fast to his convictions for twenty-six years of musical ups and downs. His famous catch line is "It's everybody happy!" but his motto is "Don't change your act!" He pioneered swing music when few others had much good to say of it; and now that the world of popular music has swung around the full circle to the point where Lewis had continued to stand, he is riding the new swing tide of popularity. His unswerving insistence upon the merits of swing and the clarinet earned him dismissals from a cadet



SUN VALLEY SERENADE

Glenn Miller plays to Sonja Henie and John Payne.

band, an adult band, a music store, and the Palace Theater, in New York, where, some years later, he returned for an eight-weeks' engagement to perform the exact brand of music that had been the cause of his requested exit. Lewis' constancy extends to his theme song, *When My Baby Smiles at Me*, written over twenty years ago by Billy Rose, and scheduled for use in "Hold That Ghost." He plays seven instruments but prefers whistling; and he is credited with being the first man to make a saxophone laugh. His

Gay Musical Films Open the Season

By Donald Martin

recipe for success is to find out what you believe in and then stick to it.

Acknowledging the unprecedented popularity which musical films have been enjoying, Columbia Pictures is at work upon a number of interesting comedies, both musical and romantic. Cole Porter has written songs in his own vein of gay sophistication for "You'll Never Get Rich," starring vehicle for Fred Astaire and Rita Hayworth, now in production. This is a timely musical treatment of the draft and draftees, with a patriotic motif, and its cast includes Osa Massen, Robert Benchley, Marjorie Gateson, John Hubbard, Frieda Inescort, and Janet Blair.

Of outstanding importance in Columbia's schedule of musical productions will be "Pal Joey," screen version of the current Broadway hit. The book is by John O'Hara, with music by Richard Rodgers and Lorenz Hart. George Abbott, producer of the stage play, will also produce the film. "The Things They Do in Rio" and "Eadie Was a Lady," romantic stories with music, will the most publicized girl in Hollywood, who has been called romantic comedy with music will be "Two Lulus from Manhattan," now in production and featuring Joan Davis; Jinx Falkenberg, "the magazine cover girl"; and Joan Woodbury. The story of South American night club entertainers; and special songs have been written for the production by Sam Cahn and Saul Chaplin.

Meredith Willson's New Score

Samuel Goldwyn has engaged Meredith Willson to compose an original score for "The Little Foxes," film version of the recent Broadway play. Will distribute it, impressed with the musical background which Willson provided for Gene Fowler's poem, "The Jervis Bay Goes Down." Goldwyn engaged the young composer several months ago. Willson's only previous picture score was for "The Great Dictator."

New reports from RKO Radio Pictures' tenth annual sales convention stress a number of important production policies. Radio stars who have demonstrated their audience appeal, through the ratings of both the Crosley and the work. Jim and Marion Jordan, better known as Fibber McGee and Molly, will have starring rôles in "Look Who's Laughing," produced and directed by Allan Dwan. Co-starred in the same film will be Charlie McCarthy, his comic team, Edgar Bergen all-time record for radio listener interest in a motion picture production. Kay Kyser, "The Old Professor," and his gang will start work on their third production for (Continued on Page 580)

MUSICAL FILMS

Doubtless most people who attend symphonic concerts are more interested in program music than they are in formal symphonies. They have a kind of instinctive hunger for the imaginative, for pictures or stories with their music. The sedate musical aesthetes may waste oceans of words explaining that "pure music" or "absolute music," in which there is no legend, no picture, no program, is necessarily inferior to those works which have a plot, be that plot ever so simple and chimerical. When we received Sigmund Spaeth's "Great Program Music" we assumed that it was a guide to famous program works, but we were pleased to find that it is more a history of the development of program music, which in this day needs no apology, because the greater part of the famous music written since the death of Brahms has been largely of the program type. Haydn, Mozart and Beethoven wrote program music. With the coming of the early romanticists, Weber, Schubert, Schumann, Mendelssohn and Chopin, program music came into great favor. With Liszt and Wagner it ascended to Olympian heights; and most of the composers since their time, with few exceptions, have devoted a large part of their efforts to program music. Very useful in Mr. Spaeth's new work is the long list of notable program records.

"Great Program Music"

By: Sigmund Spaeth

Pages: 343

Price: \$1.49

Publishers: Garden City Publishing Co., Inc.

A BOOK THAT PLAYS PIANO

Readers of The Etude to whom the famous Dutch American college professor, historian, radio news commentator and artist, Hendrik Willem van Loon, is a welcome visitor to its columns, know that he is also an able musician. The crude pundit, who has lost many pounds but not a whit of his good nature, has long been an enthusiastic friend of The Etude. Therefore, your reviewer may be somewhat prejudiced in this discussion of his latest book, "The Life and Times of Johann Sebastian Bach," in which he has had the able assistance of Grace Castagnetta. The book comes to the reader in a substantial box. The box is over one and a half inches thick, eleven inches wide and twelve inches high. The book itself takes up half the space in the box. The remaining space is given over to an album of four R. C. A. records, played over by Grace Castagnetta, presenting these well known masterpieces of Bach: *Chromatic Fantasy and Fugue in D minor*; *Prelude No. 1 in C major* from the "Well-Tempered Clavier"; *Two-part Invention No. 1 in C major*; *Italian Concerto in F major*; *Chorale: Jesu, Joy of Man's Desiring*; and *Coswante, Gavotte and Gigue* from the "Pift Suite, in G major."



HENDRIK VAN LOON

As for Dr. van Loon's text, it is, as usual, inimitable. In both his written words and his

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC MAGAZINE at the price given, plus postage.

By B. Meredith Cadman

Illustrations, he dips his pen in many elements of human nature and the result is that every touch commands sympathetic interest. Collapsing at times (as is his picture of the scattered instruments in the Bach home after a "Jam Session") he sees to it that Bach emerges as a human being and not as a Riemannschneider wooden effigy. You are bound to like it. "The Life and Times of J. S. Bach."

Authors: H. W. van Loon and Grace Castagnetta
Price: The Book \$2.50. The Album of four records, \$3.00. Boxed together—Album \$5.00

OPERA PLOTS

People who buy books, which relate the story of opera libretti, do so to have a ready reference book of which there are many. Some of these good people never get near an opera house but they hear excerpts from opera on radio programs and from records. They also read about operas in histories and in reviews. The "Victor Book of the Operas" has been of real educational value in making the records enjoyable. Its handsome illustrations also make it a very attractive book.

There is, however, great need for a comprehensive, concise authoritative work of convenient size, which gives information upon the world's best known operas, many of which are heard rarely in whole or in part, but which are representative of the greater operatic repertoire. The splendid "Plots of the Operas" compiled for the "International Cyclopaedia of Music and Musicians" by Oscar Thompson, has now been published separately in a single volume.

For years the writer has found it necessary to consult scores of such books but he feels that without doubt this collection of over two hundred opera plots is done with such consciousness and lucidity that it ranks, as a kind of newer and more convenient, up-to-date work, with that excellent similar book done by George P. Upton, which we have found most useful for years and which still remains a valuable and useful guide. However, Mr. Thompson has told the opera plots with few words and retained the essential facts. Few people can stand the strain of reading a book of opera plots continuously. It is a rather sad commentary upon opera to note that one

must have a guide book to make it intelligible. What if one had to witness a play with a kind of "pony" in hand in order to get the "hang" of what it was all about? It is a task to make some opera plots understandable, because they are largely verbal hat-racks for the music. Even if one understands the tongue in which the opera is sung, there are many, many operas in which the words cannot be comprehended, which should be a cause for gratitude.

Most of the opera plots have to do with tragedy. The favorite libretto method is that of stabbings; next comes poisoning; shooting, a modern and noisy invention, is less employed. The writer's advice is to avoid trying to follow the words of the opera, which are often absurdly illogical, but to get Mr. Thompson's book, memorize the plot and sit back and enjoy the experience; that is, if your objective in opera is artistic and intellectual, instead of social and tenuous.

"Plots of the Operas"

By: Oscar Thompson

Pages: 517

Price: \$2.00

Publishers: Dodd, Mead and Company

FIVE NOTABLE MUSICAL CENTURIES

From 995 to about 1505, most of the world while music of the world had its source in the clear springs of choral polyphony. In recent years, more and more of this lovely tonal material has become available to the public. In a new and finely annotated collection appear the works of Obrecht (Jacob Obrecht, also Robertus) 1480-1505, famous Netherland contrapuntist; John Taverner, 1490-1545, Professor of Music at Gresham University; Orlande Lassus (Orlando di Lasso, Roland de Lattre), Belgian, 1532-1584; Guillaume Dufay, 1397-1474; John Dunstable, reputed English inventor of the art of counterpoint, 1380-1453; and Thomas Tallis, 1510-1585, who with the composer, Byrd, were the first music publishers in the world.

Georgia Stevens has selected, from the concert programs of the American Pius X Choir, numbers which are of significant interest to musicians and especially to Catholic schools and colleges in search of material for a cappella programs. "Medieval and Renaissance Choral Music"

By: Georgia Stevens

Pages: 120

Price: \$1.25

Publishers: McLaughlin & Reilly Company

BOOKS

Majors and Minors Again

I noted in "The Teachers Round Table" for February that Dr. Moler recommended teaching the C minor scale in its "relative" to C major, condemning the method of associating scales in their "relative" positions, such as C major and A minor, while at the same time he asserts that the relationship of the major keys with their proper minors must be clearly understood.

With all due respect to the authority of Dr. Maier, I do not agree with his opinion, and I shall present my objections as follows:

1. Since no relationship actually exists between the scales of C major and C minor, other than a similarity of names, why confuse the pupil by establishing

2. The formation of a minor scale, by means of lowering the third and sixth degrees of the parallel major scale, produces a false conception of key signatures. For example: lowering the third and sixth degrees of the scale of C major implies a key signature of two, instead of three flats, for the scale of C minor.

3. It, ultimately, the pupil is supposed to know the relationship of the major keys with their proper minors, and since the scales (made from their technical advantages) offer an efficacious medium for the acquisition of such knowledge, why not form a correct "first impression" by presenting them in their "relative" positions (C major and A minor) and thus eliminate the possibility of future problems, which, in the case of the "relative" student, are seldom adequately solved.

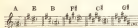
In two decades of teaching, I have never experienced any difficulty in coordinating the major scales with the "relative" harmonic minors. On the contrary, I found this procedure an excellent means of creating a "key conscious" attitude on the part of my pupils.

By expressing my views I feel that I am also voicing the opinions of many other conscientious music teachers who advocate this method.

That The Etude may continue in its glorious mission of inspiring music lovers everywhere, is the wish of Sister M. H. Montana.

Toki Toki. I'm afraid I didn't make myself clear. You are, of course, right when you say that key relationship must be clearly taught from the beginning. I should have been more explicit in saying that, whether we like it or not, the major and minor triads are the most important and harmonic relationship—same finger patterns, same keynote, same dominant, and so on—but also a subconscious association which will always persist. Who, for instance, in playing the C minor triad, thinks first of the E-flat major rather than the C major triad? And in connection with C minor, how often do you think of E-flat major when his dominant is stated as C, B, D? You simply cannot get away from it!

As to minor key signatures, they are always artificial. You say that C minor has three flats, but has it really? If you will look over any number of compositions in minor keys, you will see that the key signature is at variance with the accidentals actually played. Pieces in C minor use, in overwhelming majority, two flats, and a B natural. Sometimes I think, for the sake of clarity, it might be well to adopt a special key signature in the case of out and out minor compositions. If, for instance, the following could be used, there would be much less key confusion and greater playing accuracy:



The Teacher's Round Table

Conducted Monthly

B

Guy Maier
Noted Pianist

Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to one hundred and fifty words.



Looks rather ga-ga, doesn't it? Just the same, it makes sense. Students would have no trouble finding the key, and remembering that pesky leading tone. Also, they would know at once from the bracket accidental that the key is minor; to locate this key they need only to ascend to the next half step.

I respect the logic and intelligence of your reply very much; and know many excellent teachers who teach minors in your way. Yet, I still maintain that, after you have taught the relative major-minor key relationship, it is best to let the students practice their minors in the usual major order (C, G, D, A, E, and so on) and in association with their major key-notes. Most of them will do it anyhow; you just can't go against human nature!

A Matter of Musical Principle

1. A. Chid, who has little natural musical talent, has passed her Grade IV fairly creditably. Coming to me for lessons, I found she required much drilling and long practices before grasping pieces of Grade IV and V and was unable to play in Grade III work, aiming at thorough knowledge of one piece of whatever grade is might be, rather than many pieces half done. Her mother feels that, if she does not get more stimulating classes, she will regress. My opinion is that, if there is anything that cannot be done in a piece, there is something to be learned by learning that piece thoroughly and then going on to other less difficult material.

2. The other problem is closely connected with this one, whether to insist on perfection in the execution of studies and pieces or shut one's eyes to glaring faults still continuing after more than sufficient time has elapsed for learning the piece in hand.—A. G., Canada.

1. You are right. Keep her in her proper grade, until she is comfortable in it, until she can thoroughly master and enjoy its music. While you are in this process, give your girl especially attractive pieces to tide her over the difficult

period; and give her mother plenty of "taffy" (I hope you know what I mean!) to keep her happy too.

2. If, after two or three weeks of study, imperfections still persist, drop the piece or etude, and give something fresh—and easier—for a change; but later return to it, not only once but several times if you are aiming at "perfection." On the other hand, always consider certain lesson arguments in the "glib" class—as music to be learned, not perfectly, but casually, in the surface sense, just to develop technical, reading or musical fluency.

Pre-recital Plans

There is one question which I have not yet even touched upon in your very interesting page, and that is the best treatment for a pupil during the final weeks—three or four, possibly more—preceding a recital or examination in music. He (or more frequently she), if well prepared, will be "word perfect" in good time and have a "moral" to boot.

prove his readiness as to touch, expression, and similar aspects, and it is difficult sometimes to sustain interest in a piece that in normal times would be discarded. To make a good showing on the Great Day, the piece must be kept well in front of the repertoire. In case of preparing for an examination, there will be three or four on the list, which gives a greater variety, but also tends to make it more dangerous to become further afield.—A. M. S., Washington.

On the contrary, I think this the very best time to browse around as much as possible; but be sure it is real browsing. Assign fresh studies and pieces slightly easier than the recital numbers, and don't insist on "finish." Be satisfied if the pupil just touches the high spots of them.

Give short, concentrated technical exercises to challenge mind and attention! Do not permit extended practice on the recital pieces. One way to avoid overtraining is to insist on brief, practice periods on isolated, difficult technical spots of these compositions, followed by playing a section or page of the piece or any of the following:

1. Very slowly, dryly, lightly, without looking at notes or hand.

2. Clearly, transparently, at moderate tempo, with pedal, and without too much nuance or expression.

3. Very slowly and firmly, with removal of control—that is, with "pure" finger playing with as much sound, and with a little effort as possible. In other words, the total effort necessary to produce each tone must be "dashed" in the fraction of a second, followed by instant preparation and relaxation over the next tone to be played.

4. Slowly, looking at the notes. And when I say "looking at the notes" mean just that—watching every note on the printed page as you play it. The occasional, careful playing over of a memorized piece in this way is invaluable as a refresher and solidifier. Don't let students neglect it.

Yes, isn't it strange that no one has thought of asking your question before? After six years of Round Tabling I am happy to report that intelligent, stimulating questions like yours are still posing in . . . My only worry is that I will not be able to answer some of the adequately!

A Broad Background

Although this boy has always studied piano, he has decided, at seventeen years, to make the piano his profession. He is technically well advanced, but I feel that he is somewhat behind others of his age in repertoire and knowledge of the literature of the piano.

This boy has four years of college to prepare for graduate school and studies with the best teachers for a complete repertoire. Could you give me a general outline of a platform course, not necessarily recital material, of the things every aspiring pupil should learn in his advanced years? This would include studies both and the best technique building musicianship-building things for a broad background.—O. R. Missouri.

If I tried to answer your questions, it would be insincere, for I could only do it with a tongue-in-cheek attitude. No one could possibly give you or your band sound, adequate, long distance advice on such a subject. So I hope you and other Round Tablers who ask these all-inclusive questions will forgive me for not tackling them.

In your last sentence you yourself answered the question as well as anyone could. All serious students, with plans and ambitions, should aim as early in life as possible to acquire a formidable technique, and a comprehensive repertoire of great compositions. There they lie, waiting on the shelves of the treasure house—hundreds, nay thousands, of priceless gems—cars for the taking. But don't at a moment forget that we must sweat over technique, year in and out—intensive technique, musical technique, all-inclusive technique, before we can locate the keys to unlock the treasure.

What more can I say? If you selects a good university or music school, you will be assured of a broad, thorough training in music. Until you get a little more of course try to balance academic, too. How difficult this is at to neglect his science, his Bach, Beethoven isn't it, considering the time out of the activities, homework, extra curriculars—clubs, movies, dances, and so on. It's lucky that most musically gifted youngsters are blessed with above average brains, which help them to quickly grasp their school chores with in some instrumental practice. Otherwise, would there be much we could do them, would there?

IF YOUNG PEOPLE were given singing lessons at as early an age as physical development would permit, cases of stammering would be few and far between. For the essentials in singing—that is, extraordinary breath capacity, control, and steady, continuous outward flow; decisive approximation of the vocal ligaments; careful articulation of consonants and enunciation of vowels; cultivation of the rhythmic sense; freedom of vocal anatomy from diseased tonsils, adenoids, a crooked nasal septum, and thickened nasal membrane; the beneficial effect of an outlet for the emotions on the nervous system, central and sympathetic—these would nip in the bud the confidence-lacking stammerer.

Diagrams of the vocal tract usually follow a similar pattern. The diagrams of the inspirations, however, give a thought to what takes place between a sound conception and its realization? The production of a given sound involves eight distinct activities: a mental conception of the sound to be uttered; excitation of the nervous substance in the motor area of the brain; transmission of—for brevity's sake—nervous impulses from the motor area to the nerves of motion; actuation of the muscular mechanism by the nerves of motion; adjustment of the vocal organs by the muscular mechanism; the intake of air; approximation of the vocal ligaments; and the breath-expelling action of the diaphragm and abdominal muscles.

In the treatment of stammering, it is impressed upon the mind that these activities are not to be viewed as taking place collectively and simultaneously, but in the light of one activity leading to another, and in the order above placed.

It is the timing of these eight steps that is sound that is of fundamental importance. In the street, as we write, is an automobile engine that is "missing fire," which gives us an apt simile. In the well regulated engine, the sparks which take place in the cylinders are perfectly timed, rapid and regular. In the engine that is unregulated, the sparks are irregular, and the timing of them until a break in the rhythm of the ensuing explosions tells one that something is wrong with the ignition, the sparks. And now our simile. The sparks represent the nerve impulses; the perfect timing of the sparks, the normal, composed transmission of the nerve impulses; the irregular timing of the sparks, the irregular nerve impulses are transmitted from the motor area in the brain to the muscular mechanism; the silence of the sparks, one's unconsciousness of the nerve impulses taking place; the explosions, the many sounds in the words of a sentence; and the break in the rhythm of the sparks, the "laming" or speech handicap which tells one that something is wrong with the nerve impulses.

The Element of Time

Each individual sound demands a special activity of a different group of muscles, and a special adjustment of the organs.

Having formed in the mind a particular sentence, *time* must be allowed between the individual sounds in that sentence for the transmission of nerve impulses from the motor area in the brain to the nerve of motion. In other words *time* must be given for the nerves to actuate the muscles; *time* for the muscles to draw the organs into position for the intended sound; and *time* for expiratory preparation.

The stammerer has, at some time in his life, fallen into the error of conversing in a hasty manner. This, in turn, has led to the habit of thinking so far ahead when conversing that inadequate time has been allowed the muscular mechanism to complete the necessary adjustment of the organs for one sound before a second

Singing Cures Stammering

By

William G. Armstrong

and adjustment is started. Nervous excitement and mechanical disorder are the result. At times, if not always, due to the nervous excitement, both approximation of the vocal ligaments and the vocal folds occur simultaneously. This produces a certain, wavering, spasmodic. And, since a full and sustained approximation of the vocal ligaments, a decisive attack, and a steady continuous flow of breath are essential to starting the voice and sustaining it through a word or a phrase, a succession of sounds—as in the word “scientific”—a disjointed “sci-sci-sci-sci-xium-tü-tü-tü.” At other times we have spasmodically repeated partial approximations of the vocal ligaments, preceding a full approximation. The result is a series of weak, almost inaudible aspirations, as in the repetition to start the word “have” —“hi-hi-hi-pu-hä-have.”

We, therefore, are led to the following conclusions. First, that excitability has been induced through excessive haste in forming and uttering speech sounds. Second, that from said excitability a nervous disorder has resulted, affecting those nerves which control the muscles approximating the vocal ligaments and those which control the expiratory muscles of expiration. And third, that all the while, through a relative affection of the sympathetic nervous system, an ever present fear of stammering has been established in the subconscious mind.

The Value of Autosuggestion

The initial step in treatment should be to eliminate the disorganizing influence of fear, through the medium of autosuggestion. This always must be of a nature that will not antagonize the critical faculties, and will minimize the power of the obstacle to be removed. Certain principles of autosuggestion are: that an idea, once accepted by the conscious mind, and left undisturbed by a counter autosuggestion, becomes a reality, whether true or false; and that acceptance of a counter autosuggestion is possible only when the conscious mind is composed.

Therefore, should our autosuggestion take the form of "I will not stammer again," the conscious mind will become alert, and with it the critical faculties which, pouncing upon an inconsistency in the aggressive decision, reply, "Oh, yes, you will; you have been doing it for so long that now it has become second nature." On the other hand, should one's autosuggestion take the form of "It is not natural for me to stammer; hence it must be an acquired habit: therefore,

I can and I will gradually overcome it, as I would any other habit," the critical faculties will be appeased, the way to the subconscious mind cleared, and acceptance of the autosuggestion made possible. While attributing the difficulty to nothing more serious than habit, preconceived ideas as to a more serious cause will be discredited, the difficulty minimized, the conscious mind calmed, the subconscious mind made receptive, and acceptance of the autosuggestion assured.

Mental and physical poise should be cultivated and preserved. It is basically essential that every sound, word, or sentence be perfectly formed in the mind prior to utterance. In other words, the stammerer must fix in his mind what he is about to say, and stick to it, for only in this way will the nervous speech centers and the motor area in the brain know exactly what is wanted of them.

All bodily movement should be performed in a deliberate manner, and not subconsciously. Breath capacity should be increased, and power of expiration developed.

1. Secure a stout walking stick. 2. Grasp the ends of the stick. 3. Standing erect, with heels touching and without bending the knees, throw the body forward as if intent upon touching the floor with the stick and at the same time clear the lungs of air. 4. Raise the stick slowly upward, over the head, and down back of the shoulders; and, while doing this, *fill* the lungs *slowly* through the dilated nostrils. 5. While holding this position, allow the Intaken air to escape between the tightly compressed lips, making an effort to prolong exhalation.

II. Sitting erect in an armless chair, and with the hands clasped over the abdomen just under the breast bone, take a deep breath, directing it to the hands, and then, with vigor, inhale and exhale fifty times, being sure that the abdominal movement felt by the hands is outward when *inhaling*, and inward when *exhaling*. Upon assuming that this correct abdominal action is well established, utter, with vigor, the vowel E forty-nine times, dividing the number into groups of seven, and accentuating the first, third, fifth, and seventh of each group.

Value of Visualization

Visualization of an activity that one wishes to control works wonders. Therefore, before proceeding, we will illustrate approximation of the vocal ligaments, or cords. Extend and separate the first two fingers; then, with each utterance of E, bring the fingers together. This is an excellent representation of approximation, and since such approximation is basically essential, the mind should be centered on it when uttering E, or any other vowel.

The object of the one, three, five, seven accen-
tuation is to restore lost coordination of nerve

VOICE

impulses, approximation of the vocal ligaments, and the breath expelling action of the diaphragm, and for this, nothing surpasses rhythmic accentuation. If people could perform every action rhythmically, there would be no such thing as a neurotic of the type subject to excitability and loss of control under the least provocation, because the nervous systems always would be under control. But the rhythm would have to be the perfect rhythm of the beating heart, or of respiration, and not that of "jazz." The writer never listens to "jazz" without visualizing a group of savages whipping themselves into violent agitation before going into battle. Jazz is stammering music; hence the stammer would do well to avoid its subtlety. Incidentally, if piano students, when performing publicly, would preserve rhythmic accentuation regardless of speeded-up tempo, neither they nor their fingers would become "flustered" because their nervous systems would be under control.

Utterance of the vowel E is followed by utterance of the vowels A, I, E, A, Ah, Aw, O, Oo, and with the same accentuation. These vowels are to be uttered shortly, sharply, and with vigor. Above all things, they are not to be *whispered*, for, since a full and decisive approximation of the vocal ligaments is wanted, and since vocal ligaments are only half way approximated for a whispered sound, the slightest suggestion of a whisper will defeat the end and view. The stammerer should avoid whispering.

We must next develop a sure attack for consonants as well as the ability to sustain vowel sounds. For this purpose we use the following combinations, which, at first, are uttered shortly and sharply—adhering to the one, three, five, seven rhythmic utterances—and then with the vowel sounds sustained for longer and longer periods. It is of the utmost importance that articulation of consonants and enunciation of vowels be exaggerated, because the more the individuality of each sound is brought out, the more decided will be the different adjustments of the muscles and organs which form the sounds.

Be,	ba,	beh,	bah,	baw,	bo,	boo
De,	da,	dah,	dab,	daw,	dō,	doo
Pe,	"	"	"	"	"	"
Ge	(hard)	"	"	"	"	"
He,	hal,	"	"	"	"	"
Je,	"	"	"	"	"	"
Ke,	"	"	"	"	"	"
Le,	"	"	"	"	"	"
Me,	"	"	"	"	"	"
Ne,	"	"	"	"	"	"
Pe,	"	"	"	"	"	"
Qe,	"	"	"	"	"	"
Re	(Trill)	"	"	"	"	"
Se,	sai,	"	"	"	"	"
Te,	"	"	"	"	"	"
Ve,	"	"	"	"	"	"
We,	"	"	"	"	"	"
Ye,	"	"	"	"	"	"
Ze,	"	"	"	"	"	"

Faulty Posture Harmful

Impaired nerve supply can arise from irregularities in the alignment of the spinal vertebrae, especially of those of the neck; and, since such irregularities commonly result from a faulty posture, much can be done toward correction, as well as prevention, through practice of special exercises.

1. Stand erect, (Continued on Page 566)

Radio Aids Music Study in Many Ways

How Electric Devices Are Now Aiding Educators

By Dr. O. H. Caldwell

Editor, RADIO TODAY

"RADIO has done for music what the invention of printing did for literature."

In these words, Dr. Walter Damosch eloquently describes the influence of radio broadcasting in bringing a better understanding of music to millions, young and old—in a way never before possible in the history of education. Dr. Damosch's own Music Appreciation hours have an audience estimated at six millions, who thus learn the fundamentals of music appreciation.

These remarkable musical interpretation periods by Dr. Damosch have been presented every week over NBC network stations ever since October, 1928, more than twelve years ago.

In addition, there are many other musical-instruction features presented regularly on the radio channels. In fact, three-quarters of the total hours of broadcasting are devoted to music in one form or another; and this vast volume of music, pouring into American homes through fifty million radio sets, must exert a tremendous musical influence both on growing youngsters and mature listeners.

Then there have been such special programs designed to instruct or interest listeners in domestic music as Ernest LaPrade's NBC Home Symphony, aimed to get isolated amateur musicians to bring their unused flutes and violins out of their cases, or down from the attic, and to play with this symphony group's music coming over the air.

Fun in Music has been another NBC musical instruction hour, giving lessons in band music with the aid of an instruction book which was sent to listeners on request.

All of these broadcast services of Radio Magic have thus given great audiences a taste for and a better understanding of music, and so have prepared them to take into music participation for themselves. But also in instructing individuals in the performance of both vocal and instrumental music, Radio Magic and radio tubes are now playing an increasingly important part.

Checking up on Vocal Lessons

With the new and accurate radio-tube recorders, a singer studying voice can record his own performance and then "listen to himself sing," hearing his voice the way it sounds to his audience. Without such aid, no singer can get a correct impression of his own tones, as he hears them directly. For, since the sound of his own voice reaches his ear, mostly by bone conduction through the skull, the high frequencies are masked to a great extent, while the low tones are emphasized. Thus a singer is likely to think that his voice sounds lower in tone—since he hears it thus inside his own skull—than it sounds to an outside audience.

In the same way, singers in a group can get little impression of the composite effect they are producing for their audience, for each singer's own voice to him largely drowns out the sounds of the others' voices. But when a soloist or a quartet have their voices recorded and then listen to such a record, they quickly perceive rough spots or disharmonies which the audience hears, and so can practice to correct these faults by making a succession of recordings and listening to each in turn until the right effect is achieved. Thus with the aid of a recording device, singers

find they can master a new song or musical production in one-third the time previously required.

A number of home phonograph-radio combinations now use recording attachments by means of which records can be made of voice or instrumental music. These units have a microphone through which the voice sounds are picked up and then amplified by radio tubes to operate the cutting device which cuts the sound vibrations into the record disk.

Music teachers and more advanced musicians prefer to use the special professional recorders which give greater fidelity of reproduction, presenting the voice sounds with full-range accuracy. These records are made on disks of acetate or metal, and can be kept as a permanent record of the singer's progress.

Such recordings also help to bring out faults in rhythm, for correction. They show up, too, the difference in instruments of various qualities, such as the superior tone of a two hundred dollar cornet over a fifty dollar cornet.

A New Recording Device

Another interesting device to aid singers is the Voice Mirror, recording on a magnetic tape, which can be "erased" at will, and a new record made, as often as desired. With this instrument, the voice tones are picked up by a crystal microphone, and amplified into currents powerful enough to magnetize a steel tape with tiny areas of magnetization corresponding to the voice sounds. When these magnetized areas are later reproduced, the little magnets generate electrical currents which can be amplified by the tubes to produce the original sound. Such a magnetized-tape record can be played over and over as many times as desired so that the artist can hear himself again and again, until he has scrutinized each sound. Then, by pushing a button, he can apply wiping out the little areas of voice magnetization, and so erase the whole record, leaving the tape clean and ready for the next recording. The made without any consumption of material, and can be erased and used over and over again, making them well suited for voice analysis in teaching.

The Tone Spectrum

Two other instruments, developed by S. K. Wolf of New York City, are the "resonoscope" which tests the accuracies of pitch and a "tone spectroscopy" by which any voice sound can be resolved into its various frequency components.

The resonoscope utilizes a cathode-ray tube to show the wave form and frequency of the tone or a musical instrument—which may be a singer's voice—the wave form of a standard tuning fork of known pitch, so that any departures of even thousandth part of a tone can be detected and ascertained. Such an instrument enables the musician to test his ability to produce tones accurately.

The tone spectroscopy utilizes a great bank of tuned reeds, one for each quarter tone of the scale. Each reed vibrates (Continued on Page 566)

A Plea for a Serious Approach to Fundamentals of Technic

By Robert Elmore

Robert Elmore, brilliant organist, composer, pianist and teacher, was born in India, the son of American missionaries. He studied in New York with Pietro Yon and also in Philadelphia and in London with noted teachers. He is the organist of Holy Trinity Church in Philadelphia, and is on the faculty of the University of Pennsylvania.—BETTOR'S NOTE.

ROBERT ELMORE

TO PLAY THE ORGAN truly well, whether it be in church, concert, on the air, or in any of a number of capacities, one must first of all have a thorough grounding in the fundamentals of technic. Too many so-called organists have no real technical foundation. In reality, they are simply disappointed pianists.

It is very easy to "fake" on the organ. Even the smallest, most unpretentious two-manual organ has more variety of color and effect than a piano, and the simplest music can be made to sound impressive by using the color resources of the organ. When you go to your piano and strike Middle C, the result is just what you would expect: Middle C on your piano. True, if you depress the key with a heavy forceful attack, you will make a loud tone; and if you depress the key gently, you will make a soft tone; but that tone still has the same pitch and the same color. By the same color, I mean that it always sounds like a piano. You could never fool somebody into thinking you were playing the violin, for instance. But on the organ, the possibilities are limited only by the size of the instrument itself.

You sit down at the console and play your Middle C, and what happens? You hear Middle C on a trumpet, on a flute, on a clarinet; on, in fact, what sounds like a reasonably good facsimile of any orchestral instrument; and, besides that, you can hear them not only separately, but all at once, in combination. You can hear them at different pitches, thereby obtaining the effect of a chord; and you can hear tones from all the C's on the keyboard, above and below the Middle C which you are still holding down. And you are still playing just the one note: plain, ordinary Middle C. All these varieties of sounds have come from the manipulation of the "stops," which are controls designed to bring the various tone qualities of the instrument into play.

Is it any wonder that the woods are full of organists, so-called, who cannot play the organ well enough to get by, but who hold down organs, sometimes fairly good ones? With the in-

finite variety of expression obtainable on the modern organ, it is possible to cover up many mistakes, with the result that the field is crowded with incompetent players.

For those who take up the organ because they cannot play the piano well enough to succeed, musicians should and do have nothing but scorn. It is like those who say they cannot play the piano well enough for solos, so they will try accompanying, not realizing that the subtle art of the accompanist is, in its way, just as difficult as that of the soloist, and, in some ways, more so.

But for those who are really anxious to become better organists, who are not just playing the instrument as a makeshift, there is always hope.

Obtain a Good Technic

The first thing to do is to check up on your technical equipment. That means, above all, finger technic. Do your fingers obey your bidding as easily as they should? Are you, after a reasonable amount of practice, able to surmount any of the technical difficulties in the standard literature? If your answer to both of these questions is in the affirmative, you are on solid ground. If not, there is work to be done. By the standard literature, incidentally, we do not mean to include the most difficult things. Many organists, playing in churches all over the country, never have occasion to use music which requires a great technical facility. But they should be able to play the standard music in their type of repertoire without too much effort.

The second item on which to check is pedal technic. If the bass part of any hymn offers any problems in pedaling, then you are deficient in this branch of your musical equipment. The average anthem and church song, too, should be well within reach of the average pedal technic, as should the average piece of good, but not necessarily difficult, church organ music.

To acquire an adequate serviceable manual and pedal technic is not nearly so difficult as it might seem at first thought. The principal qualities required are a capacity for taking pains and a

willingness to work very hard at simple, uninspiring exercises. I must admit that to me, technical practice has always seemed like sheer, unmitigated drudgery. But the results make it worth while, a thousand times over.

To improve your manual technic, I would most earnestly recommend that you practice the piano. Scales on the piano will do wonders for your Sunday morning volunteers on the organ. Get out your metronome, dust it off, and start at the very slowest speed, four notes to a beat, gradually increasing the speed until you are playing as rapidly as you can, with ease and clarity. Scales in octaves, four octaves up and down the keyboard, and in thirds and sixths, played regularly with the metronome, are the best tonic in the world for the organist. (It goes without saying that they do not harm a pianist either!) For variety, play a few in contrary motion; also, an occasional chromatic scale will be helpful. Besides the scales, five-finger exercises and all types of studies, based on the five-finger principle, will help. The first thirty-one studies in "The Virtuoso Pianist" by C. L. Hanon are splendid examples of this sort, especially if they are transposed into all keys; and the other standard technical works, Czerky, Cramer, Clementi, and others, all are valuable.

Finger exercises such as these, if practiced with a light, crisp touch, fingers raised high, and wrists and arms quiet and relaxed, will work wonders with your organ technic, and make many hitherto difficult passages entirely playable for you.

Fundamentals of Pedal Technic

It is harder for me to give specific advice in regard to pedal technic, for that is a subject which varies with the individual and his particular needs. However, I can say that one of the fundamental considerations in pedal technic is often overlooked, and that is lightness of touch. The action of the modern pedal-board is so perfectly adjusted, and so easy to manage, that any heaviness or excess motion of any kind, is not only unnecessary but foolish. Far better to save one's energy for when it is really needed than to waste it on pressing down pedals which will go down with one half the weight used.

A great deal of muddiness (Continued on Page 502)

ORGAN

Trills in the Pastoral Symphony

Q. Will you please tell me how to play the trills in the *Pastoral Symphony* of "The Messiah"?—R. M. C.

A. The following principles usually govern the playing of the trills in this particular composition:

1. Trill only until the beginning of the last beat of the trilled note. Thus, if the trilled note is to receive three beats, trill for only two beats; if it is to receive two or one and a half beats, trill for only one beat.

2. If the trill is to receive two or more beats, begin the trill slowly and gradually become faster. If it is to receive less than two beats, do the entire trill as fast as possible. In no case need there be any definite number of notes in the trill.

3. Each trill is *imperfect*, that is, it does not end with a turn.

4. If the trilled note is preceded by a note lower in pitch, begin the trill on the note above the trilled note; but if it is preceded by a note above it, begin the trill on the pitch of the trilled note.

The Difference Between a Concert Pianist and a Virtuoso

Q. Please give me the definition of these three words: (a) Concert pianist and organist; (b) Virtuoso pianist and organist; (c) Accompanying pianist and organist.

A. How much practicing is required? I practice fifteen hours a week on piano and three to five hours on organ.

2. I love classical music very much but I would like to know if it would be all right to play popular music too. I do play very much of it because some of my friends think it will affect the rhythm for classical music. Is this so?

3. Could you please tell me where I might be able to obtain a book on the life of the piano and organ composers.—A. M.

A. 1. A concert pianist or organist is one who gives recitals or concerts, as contrasted with one who plays in church or plays only accompaniment, or who perhaps does not play in public at all. A virtuoso is one who has outstanding technical skill. An accompanist is one who plays for a soloist—a singer, a violinist, and so on.

2. It depends on how far you want to go. In general high school students do not have time for more than two or three hours a day.

3. If you want to be a real musician I advise you not to play much "popular" music.

4. Any good history of music.

Books on the Psychology of Music?

Q. At the suggestion of Mr. C. V. Butteness of the Music Educators' National Conference Headquarters, I am writing to you for informational sources on the following topic: "Musical Aptitude and Its Measurement in the Public School System."

I am preparing a paper which indirectly leads to the completion of my Master's degree in Educational Music. Any help in sources of material will be greatly appreciated.—W. L. D.

A. I suggest that you search out material and bring the highlights to your attention in the following four sources: 1. Various articles that have appeared in "The Music Educators' Journal" in the last ten years; 2. "Psychology of Music," by Sennscho; 3.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,

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Manual Editor, Webster's New International Dictionary

"Psychology of Music," by Mursell; 4. "Psychology of Music," by Schoen. This last book has just been published by the Ronald Press, but the other two are up-to-date also, having been issued within the last two or three years.

Is the Radio Helpful or Harmful?

Q. Will you make a statement concerning your attitude toward the radio and the phonograph—as to whether they have helped or harmed the cause of music?—A. H.

A. In reply to your question concerning reproduced music, I have no hesitation whatever in stating that the phonograph has been highly beneficial to the cause of music because, through it, a great many people are becoming acquainted with the finest musical performances as performed by some of the best artists and the greatest orchestras.

In the case of radio, on the other hand, my answer will have to be a combination of yes and no. On the favorable side, there is the indubitable fact that great music is becoming popular music in the sense demanded by Theodore Thomas so long ago. In the second place, because of radio the best musical performances are for the first time being made available to country people and other persons who live far from large cities. And, in the third place, the radio has undoubtedly stimulated a considerable amount of playing and singing at home. Just how important this last item is, no one knows; but I personally believe that it has considerable importance.

On the no side I shall have to say that I believe the current practice of many people of talking through the performance of a great symphony as it comes over the radio is definitely detrimental to the cause of music appreciation, and that such practice is moving in a direction diametrically opposite from that in which we are trying to compel our students both in school and college music.

No question will be answered in THE STUDENT unless accompanied by the full name and address of the inquirer. Only names, or pseudonyms given, will be published.

I believe, also, that the current practice of selecting beautiful compositions by utilizing them as dance music is distinctly harmful to musical taste. Finally, in the third place, I feel that the large amount of very poor singing that is heard over the radio is definitely responsible for setting up wrong ideas of tone quality and interpretation, and that the radio is actually proving to be a harmful influence at this point. Last summer, for example, I heard an amateur hour which was put on in a small isolated community hundreds of miles from any great persons who participated and the interested people had the natural voices, and I believe that twenty-five years ago they would have sung very much more beautifully and artistically than they did in 1940. It is a case, however, of taking the whole the radio but does and is doing more good than harm.

Of course there are all sorts of other aspects to this question, but I assume you are sincerely interested in having the great masses of people become more intelligent and more appreciative of fine

Materials for Grade School Music

Q. I teach music in the Public Schools but I am not satisfied with my material for teaching. Could you give me the names of some material for this. Also could you send me records for music appreciation. The school has never had anything like this and I am anxious to begin such work.—R.

A. I have no idea what material you are using, but I know that most school systems adopt some one of the four or five widely used series of children's song books. I cannot of course recommend any particular series in preference to all the others but if you will send to the various publishers I am sure they will be glad to supply you with returnable copies. After studying these you will probably be able to select a series which you like better than the others—after which you will of course have to persuade your Board of Education to adopt the books you want. The following are the names of several widely used series of books:

1. "Universal School Music Series," by Dammoch, Carlsson, and Gehrkens.

2. "Music Hour Series."

3. "Music Education Series."

4. "Our Songs."

The teachers' manuals for all the above contain suggestions and lists of records for listening lessons—or "Music Appreciation," as you name it.

Any of these books may be purchased through the publishers of THE STUDENT.

How Long Does It Take to Become a Musician?

Q. I am a junior in high school, and I am taking a subject which requires selection of a vocation. I am very much interested in teaching music, especially in high school. I am also interested in directing a band. I have taken piano lessons and I am now playing a clarinet in the band. I am now taking theory and harmony. Do you think this is a good selection for me?

A. Does a person have to have natural talent to be a good musician?

A. Is there much demand for music teachers?

4. How much does it cost for a musical education and how long does it take?—W. W.

A. 1. It seems to me that your selection of subjects is excellent for one who expects eventually to teach music in the public schools.

2. Yes, one must have some natural talent in order to be a good musician, but one does not have to be a genius. If you can sing and play in tune, if your sense of rhythm is good, and if you have probably all the better music you are probably all right.

3. Yes, there are a good many openings for music teachers, especially for those who can teach both vocal and instrumental music.

4. Most courses for music supervisors are four years in length. The cost varies a great deal in different institutions, and it also depends on the individual, and some schools a student can get on very nicely—on six or seven hundred dollars a year working; in others he helps himself by runs from ten or twelve hundred dollars to wait until next fall and then send catalogs, at the same time ask the average expense per year in your case.

AR CRITICS, and more particularly in this case, music critics, fill a sometimes unenviable rôle. Because they express viewpoints which have their own inseparable personal stamp, they are peculiarly subject to the attack of those who do not always think as they do. Even among themselves differences arise without much prodding. Yet in all art there are certain aesthetic standards, recognized values by which a portion of that art may be judged.

In music adjudication, then, results are infinitely more satisfying if the judge be someone who has a reputation for having done at least careful and competent work in his field of adjudication and if he has in addition a wide experience in listening to performances of the contest class which he is judging. One can then be sure that he has fairly mastered, through direct contact and experience, the standards of evaluation which enable him to criticize accurately.

Some years ago, in a paper before a clinic at the University of Illinois, the writer presented "A Code of Ethics for Judges and Contestants." My thesis was that the prime motivation for contests was to stimulate interest in, and raise the standards of public school music. This was in opposition to the commonly entertained idea that the purpose of the school music program was to promote and to win contests. All judges, therefore, should realize their responsibility for helping set forth the proper standards of performance, but beyond that they should not forget the important objective of stimulating and encouraging to a great movement. They have it in their power to give impetus to the cause of school music, and their criticisms and decisions should be such as to further this purpose.

It is my belief that every judge should have and should study the booklet, "Standards of Adjudication." Here on the judge's score sheet are defined those factors which go to make a good or a poor performance. Fairly definite instructions are given as to the weight to give each factor in making a decision. The judge should learn first of all to listen to a performance and appraise it in terms of the factors that are indicated on the score card. If he is to be helpful as well as critical, he must be specific. By this is not meant that he should point out that the second flute player played B-flat instead of B in the third bar after letter K, but that he be able to point out the fundamental weaknesses of the group, such as those in tone quality, intonation, precision, accentuation, and other factors. This can be used as a basis for making brief suggestions for improvement of the group being judged.

We Draw an Analogy

Granting that the musicianship of the judge is unquestioned, what are some of the qualities which he must have if he is to become a successful judge? In the first place, there is such a thing as a judicial temperament. Many a brilliant lawyer—if we may draw an analogy—would fail as a judge in a court of law because of the lack of this very quality. On the other hand, some of the finest judges have not always been the most brilliant lawyers in pleading a case at the bar for justice; their asset was the possession of the judicial temperament.

In the same way, many fine and sensitive mu-

On Adjudication of Music Contests

By

Harold Bachman

sicians fail to be satisfactory judges, perhaps, because they are too sensitive. They might be easily influenced in their criticisms by some relatively unimportant factor in the performance that offended their sensibilities, and thus fail to give proper weight to many of the other attributes or failings displayed by the performing group.

I think that each judge should strive to prepare himself in every possible way before the contest season opens. First, he should try to familiarize himself with as many of the musical numbers on the contest list as he can. The man who has a musical organization of his own, and who can actually rehearse and play a goodly portion of those numbers, is indeed fortunate. In addition, he should hear as many performances by major concert organizations as possible, either on the concert stage or by radio or phonograph. All this will give him direct contact with the composition, enable him to apply standards of evaluation, and to know exactly how it should sound when the standards are observed.

The person who listens to a good many performances of the standard works will surely be struck by the fact that there may be several different interpretations of the same work, and all of them good. He may prefer one rendition to the other, but in his work of adjudication he will certainly not penalize the performing group on the basis of interpretation if that interpretation is logical and does not violate the rules of good taste. He must have a more definite reason for criticism than that he likes another style better—although he may comment to that effect with propriety if he wishes. I once heard of a judge at a state contest of concert playing groups who held a metronome on the bands during the entire performance, and adversely criticized them every time their tempo varied from that indi-

cated on the score. It was said that other factors such as quality of tone, balance, intonation, expression, articulation and phrasing escaped his attention entirely. Such a situation, such a manner of adjudication is, of course, ridiculous, and certainly detrimental to the objectives of contest adjudication.

Above all, the man who is going to adjudicate in high school competition should have a wide experience in listening to organizations of the class which he is going to judge. In no other way can he properly formulate ideas as to the standards of performance he can reasonably expect from organizations of the various levels. The judge who is inexperienced in listening to high school organizations is likely to fall into one of two errors.

1. The performance may be so much better than he expects from young players that he thinks everything he hears is excellent, and, in failing to be sufficiently critical of below-standard performance, does an injustice to those groups which have achieved higher standards.

2. Or, the standards he holds may be based on performances of major symphony orchestras, and nothing he hears in the amateur groups will please him. The judge in a contest of thirty-five or forty violinists who could not find one to rate in First Division's judgment have been made a victim of error. He was the concertmaster of a nearby symphony orchestra, and one cannot help but feel that he was applying the same specifications of competency that he would apply to a candidate for a place in the first violin section of his orchestra.

Of these two errors one can say little more. Experts are those who are completely familiar with the materials with which they deal.

The Adjudicator Must Have Experience and Wisdom

It has been said previously that the efficient judge must learn to reduce what he hears to terms of the factors on the list of his score card. Moreover, he must learn to retain these impressions in an orderly way in his mind, or he will become so confused before a day's judging is over that he is likely to commit serious errors. He must continually guard against a shifting of his own standards during the course of a day's judging of a class—a shift that may come naturally through fatigue. Perhaps things that he overlooked in the morning will begin to irritate him at the end of a long, hard day, and the last groups will be penalized simply because the judge is tired. For the adjudicator, the maintenance of a constant criterion of judgment requires concentration and experience. It may be a helpful device to keep a small chart on each class with a system of notation which will enable the adjudicator quickly to refresh his memory on performances heard earlier in the day. This will call to mind bands of judgment which can be applied consistently.

Another matter of importance is the careful weighing of the values of the various factors mentioned on the score card. The judge must not be overly influenced by any one factor to the exclusion or (Continued on Page 567)

BAND and ORCHESTRA

Edited by William O. Revelli

IS MUSICAL TALENT INHERITED?

There are few questions of greater interest to music lovers. No sooner does a new huminary appear in the musical firmament than the admiring public begins to probe for evidence of similar ability among his ancestors or his children. And every home, where an encouraging music report follows the practice hour, has echoed to the query: "I wonder which side of the family he gets it from?"

People "inherit" blue eyes, a loquax gait, a tendency to longevity. Dynasties have been marked by distinguishing features; we speak of a Bourbon nose, a Hapsburg lip. Then why should not an aptitude be inherited too? A bent of mind as well as a curve of feature? The supposition is logical enough. Unfortunately, however, its logic has never been conclusively proven. The absolute inheritability of musical talent is still a debatable point. On the other hand, much evidence can be brought forward to indicate that musical families usually produce musical children. And the many exceptions to the rule are not nearly so important as a clear understanding of what we mean by musical talent.

A love of music can be inherited. An eagerness to live with music, to take it in and give it out, are normally found in the descendants of musical people. It is nearly impossible, of course, to separate inheritance from environment in discussing the advantages of a musical home. Let us suppose that Mr. and Mrs. X love music; they talk about it, listen to it, try their skill at performing it. When their children grow up doing the same thing, it is difficult to determine whether they have inherited the tastes of their parents (with a possible inference that they would be active musicians in different surroundings, because of their inborn desires); or whether they are simply influenced by their parents (with a possible inference that their activities are imitative rather than natural and might not be the same in different surroundings). Suffice it that, whether through inheritance, environment, or a happy mixture of the two, homes generally produce musical children. In this sense, then, musical ability may be said to be inherited, or nearly so.

On a larger scale, though, we find the exact opposite to be true. Musical genius—or any other kind of genius, for that matter—arises, of course, inherited. Few, however, which for generations have been distinguished by more-than-average musical talent, there is always one who stands alone, dwarfing those who follow him as well as those who went before. In more ways than one, genius is a thing apart, unaccountable, unpredictable. And in this sense, supreme musical ability is neither inherited nor passed on.

Musicians with Musical Background

Johann Sebastian Bach is the best example of both inherited and non-inheritable musical capacity. He inherited all the gifts of a notably musical line; yet he eclipsed all the "musical Bachs," the later as well as the earlier ones. The Bach family was famous for music for over two centuries, and produced more than fifty renowned artists. The family was founded by a miller, who fled to establish a bakery in Thuringia, about 1600. He carried his little sister with him when he went to the mill, and played upon it while he waited for his flour. The most distinguished members of the family include Johann Christian Bach (1735-1782), Johann Christopher Bach (1692-1763), Karl Philipp

Is Musical Talent Inherited?

By Stephen West

Emmanuel Bach (1714-1788), and Wilhelm Friedemann Bach (1710-1784). Johann Sebastian, who lived from 1685 to 1750—cutting across the older and younger generations—inherited from his forebears a capacity for music which he also handed on to his sons. But in addition to those transmittable gifts, he possessed a solitary genius that he derived from no one and gave to no one.

Similarly, François Couperin stands as the greatest of his line, which distinguished itself for musical ability for two hundred years. Between 1650 and 1820, eight Couperins served as organists in the Church of St. Gervais, in Paris. The "great" Couperin also held this post, but lifted himself, by his unique gifts, to an eminence which none of the others attained. The Puccini clan was another musical family. The first Giacomo Puccini was known as organist, teacher, and composer in the early 1700's. Michele studied under Donizetti. But Michele's son, Giacomo, the composer of "La Tosca," "Mдам Butterfly," and "La Bohème," outranked them all.

Most of the musical giants spring from families which had shown decided musical inclination. Mozart's father broke away from the family tradition of book-binding to become a musician, and made himself known as organist and composer. Beethoven's grandfather rose to the esteemed post of Kapellmeister at the court of the Electoral Archbishop of Cologne. Although he died when his grandson was but a small child, the old gentleman's fiery musical enthusiasms—and his bright scarlet uniform—remained vivid memories throughout Ludwig van Beethoven's life. The Kapellmeister's son, Ludwig's father, became a singer in the Electoral Chapel. And young Ludwig's environment was musical—so designated a term may be applied to the cruel system of forcing the child to practice day and night, so that his precocious gifts might increase the family income.

Carl Maria von Weber's father devoted his rather bombastic self to the showier aspects of music, serving as town bandmaster, violin player, and leader of a strolling band of singing actors known as Weber's Comedians. The travels, rehearsals, performances, and intrigues of this troupe formed little Carl's earliest schooling. The older Weber was vain not only of his own accomplishments, but of the fact that the great Mozart had married Constance Weber, his own daughter; and he spurred his young son on to efforts for which he was not yet ready, in the hope of making a "second Mozart" of the child. Beethoven and Weber may be said to have succeeded in spite of their surroundings.

Mendelssohn inherited an ardent love of music, if not a professional background. His parents were patrons of the art and notable amateurs, who threw open their great home twice a month for splendid musical parties, at which friends and family members took active part in the playing. Liszt was the son of a man who had dreamed in vain of a musical career. Adam Liszt was

steward of the Esterházy estates in Rednitz, Hungary, and spent most of his leisure in playing the piano and regretting all he had missed as an artist. Little Franz's musical precocity was discovered by his absorbed reaction to his father's playing. Brahms's father defied his family to study music; he picked up the rudiments of violin, viola, violoncello, flute, and horn playing as best he could; became Director of Town Music in his native Heide; and played both contrabass and horn in Hamburg. Thomas Sullivan, son of a father of Sir Arthur's guard at St. Helena, and a father of Sir Arthur (the musical half of O'Connell and Sullivan), showed a decided gift for music and became bandmaster at the Royal Military School at Sandhurst. Sir Arthur spent part of his childhood at Sandhurst, and entered the world of music on the wings of his enthusiasm for military bands.

Musicians Who Stood Alone

Looking at the reverse side of the medal, we find several musical giants who had no musical inheritance whatever. Haydn had none. Neither had Handel. Indeed, Handel's precocious ability the child would stand up to the attic, to satisfy upon an old clavichord standing there in disuse. He taught himself music in secret, pausing regularly to listen out for steps on the stairs, in conjuncture with the sound of the door, to avoid the constant dread of being discovered at the forbidden door—practicing! Neither Schubert nor Schumann had Schubert's father, a schoolmaster, knew of violin playing; and Schumann's father was a cultured people, which presupposes an acquaintance, at least, with music.

The influence of environment alone is demonstrated by Wagner, who inherited no especial musical aptitudes, but whose youthful tastes were guided into definitely musical channels by his Jewish stepfather, Ludwig Geyer.

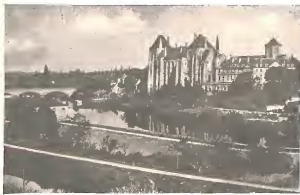
Interpretive musical ability seems to share exactly the same inheritable and non-inheritable characteristics as creative talent. Most of our celebrated performers come from families who, at the very least, "liked" music. In many cases, their parents were accomplished amateurs destined to become to-day's "stars." On the other hand, there has been few cases in which the "star" has lifted the mantle of stardom from the shoulders of his parents, or handed it on to his child. Inherited interpretive ability is that of Walter Damrosch who succeeded his father, Dr. Leopold Damrosch, as conductor of the Metropolitan Opera Company.

Schumann-Heink was fond of saying that she "got" her voice-quality from her mother and her love of music from her grandmother. The parents of Geraldine Farrar (Continued on Page 560)

GREGORIAN CHANT! The magic of ancient tonal beauty implied by these words has a definite and subtle appeal for every musician and music lover. Entwined as it is with the rich lore of mediaeval legend, having been throughout the centuries a familiar element in the life of Christian people, it is in our day very much alive and assuming a place of increasing importance. This importance is felt, not only by those who have to deal with sacred music, but by composers, professional musicians and intelligent listeners.

Original Form Carefully Preserved

The history of the rejuvenation and authorization of the original and authentic version of Gregorian Chant melodies, during the nineteenth and early twentieth centuries, is just as moving as the record of its ancient career in the life of the Church and in the daily lives of men. Greek music had such a strong hold upon Christians that such leaders as Ignatius, Bishop of Antioch, and St. Ambrose of Milan, in the third and fourth centuries, began writing hymns to these melodies. Then followed many centuries of fluctuating fortune as far as the authenticity of the chant was concerned. Brother Leo, of St. Mary's College in California, once said in a talk on Music in Speech: "The United States is the only country in the world where potent propaganda is maintained to lower the standards of civilized speech."



ABBAY ST. PIERRE OF SOLESMES

This all but describes the problem which the Catholic Church in Western Europe had to face throughout the centuries as official guardian of this ancient and beautiful music. Human nature is weak, and there were many periods of decadence. Men of courage and steadfast faith have always resisted the attempt to paint the lily. Consider the attitude of the average staunch American patriot if someone attempted to "touch up" Lincoln's "Gettysburg Address" with a few fancy additions and ruthless deletions. Thus it was that brilliant men and women of religious orders and of the laity gave their lives and their goods, under the sponsorship of the Church, in research and patient toil—in order that this great literature of rich melody may now be used in all its primitive purity, and hallowed rather than spoiled by the toil of the ages. The study of this mediaeval tonality offers rich rewards to the earnest seeker after knowledge.

The Gregorian Chant was originally conceived

as melodies to be sung in unison, without the assistance of instrumental accompaniment. Eventually the organ became the customary assisting instrument in the churches of Western Europe, counterpoint developed, and the composers of church music based all their motets on melodies from the chant books, and on the modality inherent in them. Finally, with the coming of harmony, the custom arose of accompanying the singers on the organ with a background, partly harmonic, partly polyphonic, but always in the mode of the chant, and it is this phase of the whole subject which has the most direct appeal to the general musician of to-day.

A famous conductor and his program annotator once visited the studio of a Gregorian Chant expert. "Our concertmaster," they said, "is going to play the 'Gregorian Concerto' of Respighi, and we do not know anything about this kind of music. This is a phase of musical knowledge with which we never had an opportunity to become thoroughly familiar."

This is true of many fine pianists, violinists, singers and other musicians, simply because they believe the subject to be so vast and complicated that they would need several years of arduous study to encompass the difficulties involved. This procedure, however, is true only in the event that the candidate wishes to teach the chant, and to direct the singing of this music in churches and schools.

A very good command of the modes and an understanding of their tonalities can be accomplished by anyone who can play four parts on a keyboard instrument, by daily experimentation and a little practice. Furthermore this is a most fascinating activity, because, whereas in our secular music up to and including the romantic period we have only two modes to experiment with, the major and minor, in the Gregorian Chant we have four, and each has strong individual characteristics and its own definite appeal.

For instance, the Dorian mode is derived from the scale, Example 1, which can be sounded at

any pitch, but for purposes of simplicity is placed with the lowest note on D.

Ex. 1



This scale has half steps between two and three and between six and seven. This is entirely different from our familiar harmonic minor and gives rise to many lovely antique progressions. The rule is that the chords must be constructed out of notes included in the scale, and the general rules of good voice leading must prevail; "six-four" chords (those with dominant in the bass) are not desirable. This permits such elementary harmonizations as

Ex. 2



Ex. 3



The chord marked X illustrates the only form of a dominant seventh allowed, the second inversion, and this only when utilizing notes actually found in the mode.

The next step is to invent simple short melodies in the Dorian mode. These may run lower or higher than the octave illustrated but must consist of the eight tones pictured. Simple melodies may also be found in books of the chant, some of which are listed at the close of this article. After considerable playing along the lines of "a separate chord to accompany each note of the melody" experiments may be made with any of the following:

1. Pedal points with passing tones.
2. Consecutive thirds or sixths (two or three).
3. Use of secondary sevenths.
4. Simple contrapuntal movement.
5. Elimination of voices (at times using three or only two).

Example 4 illustrates passing tones and consecutive sixths.

Ex. 4



The conventional endings for melodies in this Dorian mode are major-minor and minor-minor. Melody on the top, ascending and descending, as in Example 5.

Ex. 5



The chords in these endings are simple major and minor chords, but this does not preclude the opportunity of using secondary sevenths when desired. Therefore, the last two chords in Example 4 could be played in this manner if desired:

Ex. 6



Practical experience has shown that if the Gregorian enthusiast will stay patiently with the Dorian mode, in practice and in thought, until its tonality is well established in his mind, it will greatly facilitate acquaintance with the modality of the three remaining modes.

There are several interesting phases of work yet to be done in the Dorian mode, before turning the attention to the next mode. First, there is the whole question of transposition. It is most vital that musicians should not think of the Dorian mode being in any way bound to the "key of D." It is a mode, not a key, and its melodies and harmonies can be played at any pitch on the keyboard. Try consistently to transpose these harmonies which you invent to Dorian melodies, and you will free yourself from the fetters of any key or pitch.

Then, again, there is the beautiful improvisatory practice of placing your Gregorian melody somewhere in the center of your harmony, or inverting it to the lower voice, somewhat after the fashion of the 16th century polyphonic. Fine organists often make use of this form in accompanying the chant, after they have trained their choirs to be independent of accompaniment.

Example 7 is a setting of the opening melodies of the "Sequence for Easter" day in the Dorian mode—"Victime paschali laudes." Simple chords, a few passing tones, and the melody is in the tenor voice.

Ex. 7



It should be said that in the authentic chant melodies there are cases where a flat is allowed on the sixth degree of the Dorian scale and the fourth degree of the Lydian; but, in order not to abuse these privileges, they should be thought of as concessions, and an attempt should be made to keep the mode pure and austere, so as to be free when possible from the modernizing influence of the accidental.

Before leaving incidental work on the Dorian mode, it would be a pleasant and profitable diversion to write a short composition, either for solo instrument or ensemble, or for voices, utilizing this mode. Then it is that the musician feels the practical value and full aesthetic influence possible with a knowledge of mediæval modality.

The Remaining Modes

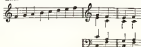
The Phrygian, Lydian and Mixolydian modes are now illustrated and, to gain complete hold of them, the same procedure as outlined for the Dorian mode may be followed. Each has its own color, possibilities and appeal. The Phrygian seems more severe in its minor-minor cadences, the Lydian soft and sweet as Plato lamented, and the Mixolydian full of vigor and sunshine. Example 8 gives the Phrygian and its conventional endings, with half-steps between 1 and 2, and between 5 and 6.

Ex. 8



Example 9 shows the Lydian, with half-steps between 4 and 5, and 7 and 8.

Ex. 9



Example 10 gives the Mixolydian mode, half-steps between 3 and 4, and between 6 and 7.

Ex. 10



Musical students are prone to disregard the proper value of the note or notes immediately preceding the first measure of a piece. In fact, the shorter the value of the note (or notes) in the incomplete measure, the longer the pupil holds it. He thereby gives the piece an indefinite or indistinct start.

A successful method of correcting this common error is to have the pupil count the remainder of the incomplete measure in advance. Have him start counting with "one" and progress through a complete measure, with "and" if necessary. He will then play these "extra" notes in their proper rhythmic place. The musical examples given illustrate the practical application of this method in many different types of incomplete measures.



Ex. 10



The Dorian and Lydian modes, having a more ready appeal to modern ears, have been exploited to a greater extent than the remaining tonalities. Some experiment will prove, however, that in the Phrygian and Mixolydian modes lie hidden a great wealth of beauty and power, both for sacred interpretation and for symphonic development. The orchestral, organ, piano, and violin works of writers like Franck, D'Indy, Ravel, Holst, Respighi, Debussy, Casella, and many moderns reveal subtle uses of the mediæval tonalities. In some cases, passages are definitely distinguished as belonging to one mode or another. Many fine choral works of such proportions as Pierre's "Children's Crusade" offer fine examples of the use of Gregorian modality in places where the mysticism of the ages must be felt, and where the solemn sonority and philosophic depth of the austere modes thunder out statements of eternal truth, too sublime and too tremendous to trust in the hands of modern harmony and figurative.

Open and see! The treasure chest of Gregorian Chant awaits your eager search.
Partial List of Books Pertaining to Gregorian Accompaniment, and Modal Harmony
A Catechism of Gregorian Chant

Dom. Gregory Hugle

A Grammar of Plainsong
Benedictines of Stanbrook Abbey
Accompaniments to the Kyrie... Henry Potiron
Accompaniments to the Kyrie... Achille Bragers
The Simplicity of Plainsong... Justin Field, O.P.
Gregorian Chant Discography

Dom. A. Bouvilliers, O.S.B.

Treatise on Accompt. of Greg. Chant

Henry Potiron

Gregorian Chant Accompaniment

Achille Bragers

Plainsong Accompaniment..... J. H. Arnold

Incomplete Measures

By Edward J. Plank



In visualizing the incomplete measure as a whole, the music student gives these "extra" notes their correct value.

Do You Know?

Probably the first American opera was Francis Hopkinson's "The Temple of Minerva" which was printed anonymously in 1781.

Even J. S. Bach had his trials and tribulations with the "Music Committee." The Consistory of Arnstadt in 1706 censured him for allowing his cousin, Maria Barbara, to sing in the church where he was organist.

Temperament for the Violinist

By

Dorothy Brandt Dallas

PLAYING IN TUNE is the violinist's most important and most vexing problem. No matter how good the rest of his technic might be, it all can be lost to his listeners on a wave of "sour notes." The problem goes even deeper than most violinists realize; for the individual interpretation of the meaning of "playing in tune" can "make" or "break" one's technic to begin with. It may appear extravagant, but it is nevertheless true, that one's intonation controls his tone, his technical facility, and his interpretative possibilities.

To play perfectly in tune has been the ideal of the profession for so long that the mere thought of using *tempered* intonation amounts to heresy. The bowed instruments are looked upon as the chief champions of "perfect" intonation whose cause they serve with great unwillingness. But they were helpless to prevent their would-be masters from perpetrating this false and unattainable ideal; so violinists were doomed along with their instruments. For this ideal was built, and has been sustained, on fallacies.

It has always been supposed that the violin and its bowed brethren were ideal for the production of theoretically perfect intonation; and consequently, violinists are supposed to play "perfectly in tune." Any critic could disillusion one regarding the latter; while one's haphazard training in intonation generally would forestall any such possibility—which the instrument would overrule in any event. Furthermore, it is extremely doubtful whether the average ear can even distinguish "perfect" intonation; which erroneously is thought to be instinctive! The violin is far from ideal for "perfect" intonation; and "perfect" intonation is far from ideal for violinists.

The problems abounding in violin intonation are never formally recognized by the profession; nevertheless, the fact is that the bowed instruments are notorious for their difficult and indelible intonation, a condition which has been no great incentive toward their study. Everybody knows that the violinist must "make his own notes," while the pianist has only to depress a key; and that the violinist must play "perfectly in tune," while the pianist not only enjoys temperament, but never has to think about intonation. This distinction, we are glad to say, is entirely undeserved; for the bowed instruments possess within themselves a very simple and very definite system of "playing in tune," a system which has evaded their unquixotic "masters" for centuries.

Not that the profession has made no effort to mend matters. Though violin history makes no mention of the scandal, it is a fact that some twenty-five years ago the profession was split by an attempt of the "moderns" of that day to discard the impracticable perfections of just intonation, and to perpetrate for the bowed instru-

ments instead, equal temperament, with its due regard for instrumental technic—so that "perfect" intonation is no more uncontested than it is legitimate. But science went the disenterers one better, by discovering that the intonation actually used by artists of the instruments was neither of the two systems advocated, but was a deep, dark mystery! The instruments themselves solve this, and many other scientific and professional mysteries.

Because of the movable nature of their tones, the bowed instruments were supposed to have held no obstacles toward the production of absolutely perfect intonation; and upon this fallacy pedagogues and academicians have built hopelessly

united in methods and aims, producing efficient violinists by the thousands.

As is not unusual in violin pedagogues, this theory was produced from incomplete observance of the facts. For, all the violin tones are not movable. Due to the four fixed tones of the open strings, it is impossible to effect "perfect" intonation on the bowed instruments. We will attempt to explain this briefly.

The little bug in the instrument is called an "enharmonic error," which is not unknown to violinists, but whose villainy is underestimated. This error, also called a "comma," amounts approximately to one-fifth of a semitone; the observance of which interval marks the difference of playing "in" or "out" of tune. The G and E strings of the violin, as well as many of its harmonics, differ by this error; yet, even violinists properly trained in just intonation fail to notice it while playing—if at all; which demonstrates the insensitivity of the ear to "perfect" intonation.

The four fixed tones of the open strings, as well as the harmonics, occasion innumerable harmonic errors while playing; until it is impossible to call the results "perfect" intonation. Indeed, the violinist thus produces, in the end, an intonation far less "perfect" than equal temperament, one of whose objects is to eliminate the enharmonic errors between the intervals.

Tempered intonation recognizes only twelve tones within the octave; while there is no limit to the pitches of mathematically perfect intonation—it runs the gamut of the siren. However, practice and sensation have limitations if theory has not; a conservative calculation of "perfect" intonation involves fifty-three tones between the octaves. The technical advantage of twelve tones over fifty-three is obvious.

Using just intonation, each of the violinist's fingers, in its natural capacity of intoning natural, sharp, and flat, needs to distinguish at least four different pitches for each of these deceiving notations instead of only one. This means twelve different pitches which each finger must be able accurately to intone, at split-second notice, within a short stretch of string; instead of the meager three which would be required by temperament.

It is a case where in numbers there is, not strength, but weakness. Tempered intonation would require that the fingers command a total of four hundred and thirty-two pitch-placements (four fingers, three tones, four strings, and nine fingerboard positions); while natural intonation, at the rate of fifty-three to twelve, requires the staggering sum of one thousand, nine hundred and eight.

This means four hundred and seventy-seven placements for each finger over the compass of the instrument; against one hundred and eight (which is quite enough) required by temperament. It is evident from these figures that the violinist attempting to produce "perfect" intonation labors under a forbidding handicap compared to the player employing temperament. And it is tempered intonation which artists of the instrument use while earnest students struggle along with (Continued on Page 564)



VIOLIN BY J. B. GUADAGNINI, 1755
The instruments of this maker, said to have been a pupil of Stradivari, are held in high repute.

inefficient technics, from which artists and virtuosos managed to escape only by pure accident. Were it not for this initial error, present-day teachers would be much more effective; a group

VIOLIN

Edited by Robert Braine

The Father of the Viennese Operetta

Franz von Suppé and the Viennese Operettists

By John A. Robinson



SUPPÉ IN THE YEAR 1845

FRANZ VON SUPPÉ'S NAME is well known to the American musical public. We have all enjoyed his overtures, *Poet and Peasant*, *Light Cavalry*, *Pique Dame*, *Jolly Boys* and others, while his operettas, notably "Boccaccio" and "Donna Juanita," have found much favor in this country. But we are indebted to this genial nineteenth century composer for something more than his own delightful compositions—for nothing less, indeed, than the inauguration of the whole school of modern Viennese operetta.

It is a fact inadequately recognized that von Suppé with his earliest works, almost one hundred years ago, produced a light opera type that has served ever since as the model and inspiration for Viennese composers. For twenty years, season in and season out, he had supplied the Viennese stage with a great succession of famous and lively operettas before Johann Strauss (the Second) produced "Die Fledermaus"; and when, in 1881, Karl Millocker, his protégé, wrote "The Beggar Student," von Suppé had enjoyed almost half a century of successful composition.

And just as von Suppé was the forerunner of the nineteenth century Viennese operettists, so were the twentieth-century composers, Lehár, Fall, Oskar Straus and others, his lineal descendants. "Kalinka" re-echoed the "Country Girl"; "Pique Dame" was the prototype of "Countess Maritza"; and "Light Cavalry" was "The Chocolate Soldier" of an earlier day.

We Americans, then, are peculiarly indebted to von Suppé, for Viennese operetta has long occupied a prominent place on our stage and has enjoyed, on the whole, a greater popularity than the English and French and even our native works.

Von Suppé's heritage was cosmopolitan. Of Belgian ancestors who had acquired Italian citizenship, he was born in the Dalmatian town of Spalato, April 18th, 1819, and grew up in the neighboring city of Zara. He early evidenced a strong passion for music, and at the age of ten was taking lessons from a regimental bandmaster and from the Kapellmeister at the cathedral in Zara, where he sang and learned harmony and counterpoint. In 1832, at the age of thirteen, he composed a mass, which was sung that year in the Church of St. Francis. Forty years later the same theme, rewritten, became one of von Suppé's major pieces of sacred music.

Donizetti His Friend and Teacher

After his father's sudden death, in 1835, his mother, in financial straits, moved with Franz, her only child, to Vienna, where she had relatives able to assist her. There Franz was accepted by an instructor of high reputation, Ignatz von Seyfried, and devoted himself zealously to composition, "thanking God for his musical career." In 1840 he met Donizetti, who was then in Vienna for his own productions, and the famous man extended his friendship to Franz as well as acting, for a while, as his instructor.

In 1841 the impresario, Franz Pokorny, engaged von Suppé for Das Theater in der Josefstadt; and, at that house, in the same year, appeared a farce, "The Results of Education," with von Suppé's music. This first effort was highly successful, and in the ensuing four years a score of pieces set to his music appeared at this theatre.

In 1845 von Suppé went with Pokorny to the Theatre an der Wien and there, in June, 1846, was first played his best remembered

piece, the *Poet and Peasant Overture*. This has an unusual history. Originally written for another operetta, it proved a fiasco in the first version and was withdrawn. Revised and used in another piece, it fared no better. "Don't again use that unlucky thing," pleaded Pokorny. But von Suppé rewrote it once more, this time for "Poet and Peasant" and in the charming form in which we know it to-day. At the time, suffering from financial calamities, he sold the overture for eight Talers to a Munich publisher, who reaped a fortune from it.

During the next two years von Suppé produced a number of successful works, "The Country Girl" and "The Thousand and One Nights" among them. But in 1848 came the revolutionary movements which shook all Europe. The theatres of Vienna were closed for a time, but he turned the troubled year to good account, composing a number of stirring patriotic songs. Among these was the touchingly humorous, *Das 1st Meis Österreich*, which has been called, "Austria's Second National Hymn."

During the ensuing fifteen years von Suppé was very productive, turning out four or five operettas a year. Among them, "Pique Dame," "Jolly Boys," "Beautiful Galathée" and "Light Cavalry" were outstanding.

In 1855 the librettists, Zell and Gené, produced a work they entitled, "Fatinitza." Its story was based on the Russo-Turkish War, in which Russian women were abducted and carried off to a harem. The impresario, Karl Treumann, impressed by the manuscript, had left it with him; but, after it had lain long neglected in the latter's home, it was returned as unavailable. Then, on a Sunday afternoon, Treumann carried the manuscript to von Suppé, whom he found seated in a dressing-gown and slippers, transcribing that night the composer had read the hands a splendid vehicle, he set to work on the musical score next day.

"Fatinitza" opened on January 6th, 1856, and proved to be von Suppé's greatest success up to that time. It was soon performed in Berlin, Brussels, London, Paris and New York. In one year the composer received thirty-six thousand florins as his share. (Continued on Page 574)



The Famous Theatre on the Wien

CLASSIC AND CONTEMPORARY SELECTIONS

NOCTURNE

When Chopin was nineteen he was already recognized for his great genius and was commencing to pour out compositions with such rapidity that he was welcomed as a composer and pianist wherever he appeared. The aristocracy of Europe, which made Paris a culture center, eagerly sought his instruction as a teacher. The dreamy character of his nocturnes appealed particularly to these admirers. The *Nocturne in G* became one of his favorite works. The thirds and sixths, which at first present obstacles to some fingers, soon become fluent with adequate practice and are always beneficial technically. Grade 8.

Andantino M M $\text{♩} = 56$

FR. CHOPIN, Op. 37, No. 2

The musical score is for Chopin's Nocturne in G major, Op. 37, No. 2. It is written for piano and consists of five systems of music. Each system has a treble and bass staff. The tempo is marked 'Andantino' and the meter is 'M M' (Mazurka). The key signature is one sharp (F#). The score includes fingering numbers and articulation marks like 'p dolce legato'.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble staff with many beamed notes and a bass line with sustained notes. The second system includes the marking "sostenuto" and "l.h." (left hand). The third system continues the melodic development. The fourth system includes the marking "p" (piano) and "cresc." (crescendo). The fifth system includes the marking "p" and "l.h.". The sixth system includes the marking "l.h.". The page is numbered 594 at the bottom left.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, with complex chords and intricate fingerings indicated by numbers 1-5. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes dynamic markings such as *cresc.*, *mf*, and *p sostenuto*. The left hand is often marked *l.h.* and the right hand *r.h.*. The notation features many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a final *cresc.* marking and a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right hand (R.H.) and left hand (L.H.) on a grand staff. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of dynamics and articulations.

- System 1:** Starts with a treble clef and a key signature of one sharp. The first staff has a *dim.* marking. The second staff has a *pp* marking. The third staff has a *l.h.* marking.
- System 2:** The first staff has a *l.h.* marking. The second staff has a *l.h.* marking. The third staff has a *l.h.* marking. The fourth staff has a *piu f* marking.
- System 3:** The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking.
- System 4:** The first staff has a *f* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.
- System 5:** The first staff has a *pp* marking. The second staff has a *l.h.* marking. The third staff has a *l.h.* marking. The fourth staff has a *pp* marking.
- System 6:** The first staff has a *pp* marking. The second staff has a *l.h.* marking. The third staff has a *l.h.* marking. The fourth staff has a *pp* marking.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a final chord in the right hand.

Grade 3^d.Allegretto giocoso M.M. $\text{♩} = 126$

CARNIVAL CAPERS

STANFORD KING

mp

Ped. simile

Pino *mp*

TRIO

D.C. *mf*

D.C.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

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DEEP RIVER

Who wrote *Deep River*? No one knows. Some tired and troubled soul, looking into the flowing depths of a Southland stream, saw in it the vision of release to the land over the Jordan. This moving melody is one of the most beautiful of all the Spirituals. When S. Coleridge-Taylor came to America, he identified it as one of the greatest of the folk melodies of his race and made this characteristic arrangement, which has resulted in a very fine piano solo, Grade 7.

S. COLERIDGE-TAYLOR, Op. 59, No. 10

Lento M. M. ♩ = 58

pp *molto cantabile* *pp*

poco rit. *mp* *poco rit.* *f* *dim.*

a tempo *pp* *f* *dim.* *poco rit.*

a tempo *pp* *f* *dim.*

1st time *2nd time* *Più mosso*

pp *mf cresc. - molto*

Fine

povante *sf* *mp* *poco tranquillo* *p*

Meno mosso più tranquillo *accel.* *pp* *cresc.* *poco* *a* *poco*

Più mosso *f* *povante* *sf*

poco tranquillo *mp* *rall.* *cresc.* *Più mosso* *f*

largamente *sf* *dim.* *c* *rall.* *D.S.*

WALTZ OF THE FLOWERS

FROM "NAILA"

No writer for the ballet has ever excelled Delibes and the *Waltz of the Flowers* from "Naila" is one of his loveliest inspirations. Its gentle undulating rhythm must be preserved from beginning to end. Grade 3½.

Arr. by WILLIAM M. FELTON

LÉO DELIBES

Tempo di Valse M.M. ♩ = 144

The musical score is arranged in six systems, each containing a piano (piano) staff and a violin (violin) staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Valse M.M. ♩ = 144'. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mp, f). Specific performance instructions include 'to Coda' and 'Più animato'. The score concludes with a final cadence marked with a double bar line and a repeat sign.

4 4 4 4 4 4 4 4

mp *mf*

5 1 3 4 3 1 1 1 1 1 1 1 1 1 1 1

f *a tempo* *poco rit.* *mp* *D. S.*

CODA

mp

1 3 2 3 3 5

Ped. simile

3 3 3 3 3 3 3 3

mp *p*

3 3 3 3 3 3 3 3

mp *p*

LICATIONS → **ASK**
New York City

SARABANDE

The brilliant Ornstein, noted for his modernistic tendencies, here expresses himself in a classical form which has almost the severity and dignity of Bach or Couperin. It is very melodic, however, and makes an excellent recital piece. Grade 4.

LEO ORNSTEIN, Op. 4, No. 2

Moderato M.T. $\text{♩} = 128$

The musical score for "Sarabande" by Leo Ornstein is presented in six systems. Each system consists of a piano (right) and bass (left) staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked "Moderato" with a metronome indication of 128 beats per minute. The score includes various musical notations such as arpeggiated chords, block chords, and melodic lines. The final system is marked "Agitato" and ends with a "Fine" marking.



PINK PEONIES

Grade 3.

Allegro moderato M.M. $\text{♩} = 104$

ROBERT A. HELLARD

Second system of the musical score for 'Pink Peonies'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains notes with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings: *mp*, *poco rit.*, *f*, and *mf a tempo*. The lower staff begins with a bass clef and a key signature of one sharp (F#). It contains notes with various fingerings and dynamic markings: *f*, *mf*, and *poco rit.*. The system concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

YVONNE

Valse Ballet

FREDERICK A. WILLIAMS

Grade 3 1/2.

Allegretto M.M. $\text{♩} = 160$

Tempo di Valse M.M. $\text{♩} = 58$

mf *rit.* *mf sost.*

sost. *a tempo*

A little faster

Fine *f*

p

cresc. *f* *mf sost. D.S.*

VOCAL AND INSTRUMENTAL COMPOSITIONS

MY PRAYER

Words and Music by
ELIZABETH DAVIS SOECHTIG

Moderato con semplicità

dolce

I would not ask for my bur-den to be light-ened, But hav-ing borne the bur-den, may I

dolce

cresc.

cresc.

know The way to help an-oth-er who is fall-ing Be-neath a weight of bit-ter-ness and woe? I

want not for my tears to cease their flow-ing, But hav-ing wept, dear Lord, O let it be That

molto espressivo

rit

a tempo

I may un-der-stand my broth-er's sor-row And give to him a ten-der sym-pa- thy.

colla voce

rit

mf a tempo

I must not wait to sing my song e-ter-nal Un-til the gates of heav-en o-pen

mp con moto

wide; Cre - ate a won-drous song of love with - in me To sing for those who strug-gle by my

side; And when on seas of dan-ger I am drift - ing, I do not ask that all life shall be

fair; I on-ly want to hear your dear voice say - ing, "I will not let you drift be-yond my care."

cresc. *f sostenuto* *cresc.* *f sostenuto* *rall.* *rall.*

WISHIN' AND FISHIN'

Adi Raskin
Vivace

JOHN BARNES WELLS

Free tempo

Some-times I sit and

Gee! I wish That 'stead of me, I'd been a fish, So

I could swim a - round all day, 'round all day, 'round all day, So I could swim a -

round all day. And have noth-ing to do but play. **Presto** But

when I get to think of whales And al-li-ga-tors, my heart quails, my heart

quails, And an-oth-er thing I most-for-got.

I can fish, and a fish can - not. **Vivace**

CORRENTE

From "Suite in B Minor"

DOMENICO ZIPOLI
Transcribed by Milton Cherry

Allegro

VIOLIN

PIANO

VIOLIN

PIANO

p

p sub.

f

p sub.

p sub.

rit

rit

a tempo

a tempo

p

p sub.

p sub.

p sub.

rit.

rit.

GAVOTTE

SECONDO

JOHANN KUHNAU
(1667 - 1722)

Allegretto M.M. ♩ = 112

The musical score is presented in a standard format with two staves per system. The first system begins with a treble clef and a key signature of two sharps. The tempo and meter are indicated at the top left. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is a short, elegant dance in the style of the Baroque era.

GAVOTTE

JOHANN KUHNAU
(1667 - 1722)

Allegretto M.M. $\text{♩} = 112$

PRIMO

The musical score is written for a single melodic line (PRIMO) in G major, 2/4 time. It consists of 16 measures, organized into eight systems of two staves each. The tempo is marked 'Allegretto M.M. $\text{♩} = 112$ '. The dynamics range from piano (*p*) to forte (*f*), with intermediate markings of *mf* and *ff*. The score includes various articulations such as slurs, accents, and staccato marks. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The piece concludes with a final cadence in the eighth system.

RUSTIC IDYL

PREPARE { Sw, Strings and St. Diapason
Soft 8' coup. to Sw.
Ch. Clarinet 8' or Orch. Oboe 8'
Ped. Bourdon 16' coup. to Sw. }

Hammond Organ Registration

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AS 00 4444 320

WILLIAM S. NAGLE

MANUALS

PEDAL

Allegretto  

Ped. 4-1

rit. **Allegro** **Al tempo** 

Fine **add Gt. to Ped.**  **Gt.**

G

D.C. **rit.** **Gt. to Ped. off**



VIENNESE REFRAIN

Solo for Trumpet (Clarinet) (Soprano or Tenor Saxophone) (B♭ Trombone or Baritone) (Bass Clarinet)

Andante espressivo

Folk Melody

PIANO

mf
cresc.
dim.
a tempo
rit.
mf
cresc.
a tempo
rit.
mf
cresc.
ff
poco rit.
rit.
ff
poco rit.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

Grade 1½.

With spirit M.M. $\text{♩} = 80$

OUR CAMP BUGLE CALL

THELMA VERA-ESTANOL

It's time to wake up, It's time to get up, You sleep-y sleep-y Camp-ers. It's time to wake up, It's time to get up, You sleep-y, sleep-y boys-girls. You've slept all night as snug as could be, Tucked in your co-zy beds;— But now it's day and eas-y to see You're sleep-y, sleep-y heads.— It's time to wake up, It's time to get up, You sleep-y, sleep-y Camp-ers, It's time to wake up, It's time to get up, You sleep-y, sleep-y boys-girls.

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Grade 1½.

Allegro M.M. $\text{♩} = 66$

I HEARD A CUCKOO

ANNA PRISCILLA RISHER

mp (Cuck - oo) *cresc.* *mp* *cresc.* *mf* *cresc.*

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RIVER SHOWER

Grade 1.

Moderately fast M. M. $\text{♩} = 72$

MARIAN WILSON HALL

Sail-ing a-long the riv-er, Padd-ling our birch-bark ca-noe, Now in the shad-ow, row in the sun, O-ver the waves so blue, ...

Clouds in the sky are blow-ing, Seen it will start in to rain, Padd-ling for cov-er Un-til it's o-ver And skies are clear a-gain.

Drift-ing, drift-ing, Now the clouds are lift-ing, Ray-drops spark-ling In the rays of the sun.

May-be we'll have a pic-nic Out on the is-land shore, My! but it's gay to be under way O-ver the waves once more.

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THE MELLOW CELLO

Grade 2 $\frac{1}{2}$

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MADGE WILLIAMS

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557

TECHNIC OF THE MONTH

ETUDE

With lesson by Dr Guy Maier on opposite page

The lightest *arpeggio* playing in rapid tempo, with quick-rebounding fingers and very quiet hands. Grade 3.

Vivace M. M. ♩ = 112-126

CARL CZERNY, Op. 335, No. 26

The musical score consists of five systems of two staves each (treble and bass). The first system begins with a piano (*p*) dynamic and a *legg.* marking. The second system continues the arpeggiated patterns. The third system includes a *cresc.* marking. The fourth system shows the tempo increasing with a *ff* marking. The fifth system concludes the piece with a final cadence in the bass staff.

AFTER last month's tough problems in thirds, this study is a cinch. Easy to read, attractive to play, with no special difficulties to set your brain or muscles perspiring, it makes an ideal hot weather chore.

How true it is that there is nothing new under the sun! Here I have been thinking for years that I am one of the few teachers incessantly emphasizing swift finger rebound, but dear old Czerny got ahead of us all. Over the study he writes, "For the lightest arpeggio playing in very fast tempo, with very quiet hands, and quick rebounding fingers." It was probably a commonplace term with him. How I wish more teachers would make "finger rebound" a slogan to be pounded into every student's consciousness right from the beginning!

What is finger rebound? It is the feeling of active release given by letting the finger bounce back as the key is released. The key mechanism wants to spring back, so why shouldn't the finger follow suit?

In other words, in finger technic the finger acts (plays) in a *sacato* flash and then bounces back again to rest on the key top. Hence that other picturesque expression, "flash-bounce." In slow *sacato* practice the bounce is exaggerated, while in slow *legato* practice the key release is felt only, not actually done.

How well Papa Czerny must have known all this!

The Technic of the Month

Conducted by *Guy Maier*

Simple Broken Chord Passages

Czerny Etude, Op. 335, No. 26

Play and memorize the study first in quiet up-chords—one to a measure, except in Measures 9-13 where three chords are to be played in each. As usual, be able to do this without even a sidelong glance at the keyboard.

Then practice as written, but only a few measures at a time, very slowly, with softly rebounding finger, *sacato*. High quiet hands, fingers close to keys. Don't worry about note values; just play them all evenly.

Now speed up a bit, stopping to rest at the end of each beat, thus:



Even when you play fast, you must think each tone *sacato*. Are you able to avoid blurring, rushing or

scooping the last notes? If not, play each group with a slight *crescendo* to the end, playing these last notes with crisp, spluttering *sacato*.

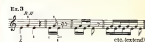
Are those pesky thumb connections (between the hands) smooth or bumpy? Do the arpeggios sound like a single hand? If not, practice these:



Practice the connections in other measures also. This is a fine exercise for bumpy thumbs. Don't curve them too much, keep them touching the key tops, light as feathers (that floating elbow will help) and don't hesitate to use slight forearm rotation.

Sometimes I recommend an even

more elementary exercise for smooth thumb connections, thus:



also reverse:

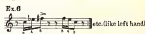


A useful feature of this Czerny study is the work-out it gives the weak fingers. There is always difficulty with those 3-4-3 arpeggios (Measures 2, 3, 4, 6, and others). Practice these groups separately as follows:

Left hand



Right hand



Also practice the etude rapidly, stopping at ends of measures. Keep the entire piece flatly soft for awhile, adding *crescendos* and louder dynamics (Continued on Page 362)

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Coaching for Opera

(Continued from Page 515)

rected in an ensemble work such as an opera, rhythmic precision is of tremendous importance. The coach must drill for this, emphasizing the down beats of each measure. Some of the most disciplined artists begin their musical work by beating time, to get the pulse of the rhythmic drive as a whole into their blood. Both Caruso and Farrar did this. While they sang, they beat time along with the coach, fixing each measure in their minds, and rhythmically, then musically. Only later did they begin to work at interpretations as such.

The coach must underscore the difference between musical phrasing, vocal phrasing, and interpretive phrasing, which are by no means the same. The rôle of *Mignon* offers examples of all three—passages where the telling effect depends on pure voice; on expressive effectiveness, apart from voice; and on musical line. Only when rhythm and phrasing are secure does the coach start work on individual interpretation. He cannot do this unless he is able to follow the orchestral score; to play the opera through on the piano; to clarify diction and enunciation in whatever language the opera is sung; and to suggest dramatic routing.

Actually, the vast field of operatic coaching has scarcely been explored. Inasmuch as the great operas are of foreign origin, this work has been largely in the hands of European musicians. With the entrance of more and gifted Americans into the operatic field, however, we may look forward to developing first-class coaches from among "home talent." This analysis of the duties and requisites of the coach is offered in the hope of encouraging just such "home" people. It is a discussion, naturally, that present conditions preclude the study of operatic tradition at its source. Still, word-of-mouth explanations are to be had from eminent teachers and conductors in this country. And a vast amount can be learned from phonograph recordings. Some of these offer entire operatic scenes, recorded by the ensemble of La Scala. An alert student, score in hand, can learn to mark breathing, tempi, phrasings, and vocal line from them.

Further part of the coach's equipment is something that cannot be learned. That is psychological adroitness in handling people, the gift of human sympathy and human leadership that must be present in every conductor. The coach must be able to arouse the same confidence in the singer that is good physician would. He must penetrate all hidden defects of voice production, preparation, musicianship) and correct them. If

the singer is self-conscious, the coach must strive to break down this barrier and build up an attitude of security. Above all, he must be scrupulously honest, giving encouragement where it is deserved but never allowing a singer to overreach his limitations.

At an audition, it is possible to detect at once whether the candidate has been well or badly coached. The building of the phrase, the duration of holding notes, the purity of the vocal line, all evident within the first few measures of singing, tell as plainly as words whether the aspirant knows his own mind or not. Whether he merely has a good voice and high hopes for the future. Naturally, that candidate who shows authoritative preparation is the more welcome. It is therefore of highest importance that the audition candidate begin his work with the most reliable coach he can find. It is far easier to learn a new rôle than to un-learn the mistakes that result from inadequate coaching. And truly fine operatic coaches are all too rare!

The young man who hopes to become a conductor even if he never be training them to prepare himself for the duties of coach. Let him look to his general musicianship, his piano work, his knowledge of scores and orchestration, languages, dramatic acting, and, above all, of operatic tradition. Then, if he never becomes a major conductor, he can nonetheless render valuable service to music by preserving and furthering the great traditions of opera.

Singing Cures Stammering

(Continued from Page 522)

feet separated about one foot. 2. Raise the hands forward, on a line with the shoulders, and swing them around to the right—first to the right, and then to the left—keeping the hands on a level with the shoulders, and turning the head in time with the hands. Repeat twenty-five times. 2. Separate the feet about two feet. Raise the hands directly over the head and bring them down and between the legs, reaching as far as possible behind the legs. Repeat five times.

3. Raise the hands high over the head, trying to reach nearer and nearer to the ceiling. Repeat three times.

4. With the feet together, and the hands on the hips, turn the body and head first to the left and then to the right, and without changing the position of the feet. Repeat twenty-five times.

With the feet together, and without bending the knees, or throwing the body forward, reach as far as possible down the leg, first the left leg and then the right leg. Repeat ten times.

6. Standing erect, with head up, chin in, and abdomen drawn in, swing the arms around, windmill fashion, not bent arms together, but straight and apart, in the left arm. Start with forward and backward motion and change to the backward and forward motion.

These exercises should be practiced, at least, morning and night, and not only by stammerers, but by all singers, and so, if they would preserve youthful bodily functions and voice.

And now a word to the stammerer. The prevailing idea seems to be that the first and exclusive cause of stammering is nervous disorder; and, while it is true that some so afflicted evince considerable excitability, by far the greater number are composed in all effort save speech. Also, the percentage of stammerers among the thousands of neurotics is exceedingly small. Therefore, it would be well if all so afflicted would remember this, and not make a mountain of a mole hill.

Is Musical Talent Inherited?

(Continued from Page 528)

were highly gifted amateur singers, who made music a part of their home life and encouraged their brilliant little daughter to play at music as at any other good game. The father of Fritz and Adolf Busch was a noted violin-maker and a distinguished musician. Arthur Bodanzky remembers music as part of his home life from earliest infancy. Although his family expected him to study for a medical career, his childhood treats came in the form of opera tickets and scores. Mr. Saul Kimmis is a notable musical connoisseur and an ablest adviser, perhaps, of his distinguished son, Mischa. The mother of Kirsten Flagstad is still active, in Norway, as conductor and coach. The parents of Yehudi Menuhin have always been so deeply devoted to music that, in the early years of their married life, they smothered their first-born son into concerts with them, rather than stay at home and miss the performance! The father of Ruth Sienkynski is a violinist whose own career was cut short through injuries sustained in the World War. And Richard Crooks, most distinguished of our native American artists, learned music as he learned speech, from his mother.

Musical Environment a Great Asset

"Although I have no scientific theories as to the subject of musical inheritance," says Mr. Crooks, "I believe that certain forms of music are transmissible. I began my career at the age of ten, as boy soprano; but the influence of our home was such that, long before my voice was ready

to 'sound,' I was quite familiar with singing and the meaning of musical values. My mother had a beautiful natural voice, and an innate love of singing. Early and late, the house resounded to her cheery voice; and the hymns and ballads and airs she sang seemed as familiar as the home itself. This, of course, is a tremendous advantage for any child. A boy brought up in different surroundings might have had a strenuous time of it, adjusting himself to music, climbing over the mental handicap that sets it apart as something alien to everyday life.

"I cannot say whether I have 'inherited' my voice from my mother. Voices are not generally thought to be inherited. On the other hand, it might be possible that the structure of the throat and the vocal cords were as transmissible as that of other features. I shall not try to settle the point. But I know that the natural musical atmosphere my mother created in our home was one of the greatest influences of my life. Fortunately, such an atmosphere can be created in any home, regardless of inherited gifts.

"Apart from my professional singing, music, for its own sake, is a member of my home to-day. My wife is an accomplished pianist and organist; during our high school years together, she played my accompaniment for me; and I eat and make it. Our two children love music as a taste for it, have been friends with it all their lives. I do not know whether my children will sing. But homes they will grow up with music. The come day they will make for themselves from such musical homes. And they belong to descendants of mine who seek music as an enjoyment every day spring a greater artist dream."

In such a sense, then, music can be inherited. Not in an accomplishment, but in service. No one can predict the flow of spiritual currents that make possible the creative genius that makes Beethoven; no one can plan for the thrust-structure that makes possible us can put music into our homes as part of home life that grows gradually, of the finest source of spiritual recreation. A musical environment is itself a valuable inheritance, and which home a future genius may come.

"It makes no difference to some people that music is devoid of charm and elegance, or even devoid of ideas and correct composition, so long as it is complicated."—Saint-Saëns

A Plea for a Serious Approach to Fundamentals of Technic

(Continued from Page 523)

playing is heard these days, and a large part of it is due to sloppy, heavy pedaling. Therefore, cultivate lightness in pedaling and, besides, check your position on the bench every time you sit down to play. It is important to make sure that you are seated over the absolute center of the pedal board. If you are too far to the right, you will have difficulty reaching the stops and notes at the left, and vice versa. The ideal position on the organ bench is one from which you can control the entire console and pedal board without shifting your position.

The third point to make in regard to pedal technic is that it is a waste of time to practice, as some do, holding onto the bench with your hands while the feet play the pedals. If you expected to play only pedal solos, this might be a justifiable practice; but to become accustomed to supporting oneself with the hands while practicing, and then to expect those hands to play the manuals, while the pedals do the same passage, is just wishful thinking. It is far better to learn from the beginning to balance oneself without hanging onto the bench. Then the hands are free to play with ease.

The principle of balance is all-important in pedal playing, and it is directly related to lightness of touch and position at the console. The three stand together as a sort of pedaling trinity, each with its own importance, and the three together form a firm foundation towards the acquisition of an easy, graceful pedal technic.

There is another bit of advice which I should like to pass along in regard to organ technic, which to me is truly vital. It is this: the fingering and pedaling of any difficult passage should be determined in advance, marked on the music, and then adhered to. There may be more than one useable fingering for a given passage. Indeed, I have seen certain bits of music where a number of successful fingerings might have been used, one as good as the other. But if you choose one and stick to it, your playing will be more secure, for your fingers will be trained to perform the same operation every time you play the piece. This is an aid to memorization, as well as to all-around security in performance. The same applies to pedaling. If you decide, after trial and rejection of many ways, on the pedaling that seems to work best for you, then stick to it, and your playing will gain in poise and surety. This does not mean to imply that if, after playing a piece some time, you happen to stumble on a new and bet-

ter way of fingering or pedaling it, you should not adopt the new way. Not at all. But make the change a definite one, marking it in the music, and abiding by it definitely, never reverting to the old way.

In this article we have spoken only of some technical fundamentals of playing. None of our readers howsoever, should make the mistake of thinking that I am solely interested in technic because of that. Technic is important, vastly so, but only as a means to an end. That end is music, and when organists play before an audience or a congregation they must give them music. They cannot do that until they are sure that they are so occupied in finding the notes and trying to play them that they cannot lose themselves in the beauty of the music.

No, technic is important, but only as something to be so completely mastered that it may then be forgotten. Our ambition should not be to have people say of our playing, "My, what a wonderful technic that organist has!" but rather, "How beautifully that organist plays!" Therefore, I call on all organists to check up on their technical equipment, so that nothing may interfere with the beauty of their music.

Music That Little Folks Like

(Continued from Page 514)

to adhere to diatonic melody as being singable. The range from Middle C to its higher octave is a good one to remember. Again it is wise to choose interesting subjects and attractive titles which young people will enjoy singing. The accompaniment should follow the voice rather closely but in the event that it does depart for a short space, care should be taken to avoid dissonances or clashes between the voice and the piano. It is alright when the singer and withdraw the piano support.

An attractive title piece is also important, as this item often sells a piece by creating interest before the student has had time to open the music to see the contents. The choice of this initial page requires a particular ingenuity, in that it should be descriptive and decorative.

In the matter of editing a number, the composer must make known his intentions as to dynamics—that is, fingering, bowing, phrasing, speed and all nuances which comprise the composition of music. It is better to be over zealous in this matter than not sufficiently detailed, for the reader must be able to sense the meaning of the composition he is reading at a glance, after which he may work out the technic and final finishing touches by further practice. The use of English terms in writing dynamics is an excellent plan, although this idea seems a departure from custom. The words, "faster," "slower,"

"brightly," and "sadly," for example, carry much weight and register immediately. They seem to invite instant recognition in the mind and the emotional response of a child.

As a summary of the main points herein offered and perhaps adding a few more, be sure to start with a definite plan or story; keep the grade uniform throughout; do not use repetition to the point of monotony, but at the same time be careful not to introduce too many themes or ideas into one short number; edit clearly and carefully, particularly watching pedal markings for the piano and bowing indications for the violin; also certain syllables on high notes for the voice as well as awkward signs and, above all, denote the phrasing and any and all teaching material. If these things are done, the student will gradually come to feel dynamics naturally and without effort, just as he learns to read notes at sight almost automatically after a time—that is, automatically in the sense of a subconscious feeling for the fit of the words to the content of the music he plays.

Thus the mechanics of music must be recognized as a foundation upon which to build structure, which, in turn, flows into spiritual interpretation. Then is the original concept of the creative artist, the composer, richly rewarded by the understanding of the thoughtfully musical rendition by the interpreter.

Subconscious Musical Education

(Continued from Page 509)

runs from Hans Bach, born at Wechmar about 1561, to Wilhelm Friedrich Ernst Bach who was born in Buckeburg in 1758 and who died in Berlin in 1845 at the age of eighty-six. This last male descendant of J. S. Bach was therefore a contemporary of Wagner, Chopin, Mendelssohn, Schumann and Liszt. The Bach family was identified with music throughout three centuries. In that time it produced twenty musicians of distinction. Music, during that period, was a kind of trade or profession with the Bach family, and was the chief family concern. When a child began to open his eyes and ears to the world about him, he constantly heard wonderful music. He had opportunities which children in other families did not have.

All the foregoing is a preamble to the main point of this editorial. This is that children of to-day, thanks to those ingenious inventions, the talking machine and the radio, are as fortunate musically as the children upon how the music reproduced or transmitted is administered to them. Whether or not these children are destined to take up music as a pro-

fession is not the main question. If children of to-day are permitted to have a fare of chaotic musical trash, blatant noises, insane and awkward tunes, we must expect a race of neurotic workings with peroxide intellects to match their artificial faces and their imitation lives.

The flood of great music, which the talking machine and the radio have brought to the world, has unquestionably had an effect upon the subconscious mind of the entire public which must surely condition our musical progress in the next century. This imposes a great responsibility upon the makers of records and the broadcasting companies and presents a challenge which, on the whole, they have met splendidly.

They have been obliged to yield to the "litterbug" appetites of thousands, and hence have sent a great deal of musical gibberish into the home. We cannot expect the average person to form a taste for the austere classics over night. Musical culture of the higher order is a slow process of personal achievement. Yet there is a wide gap between the severe Palestrina Mass, or the Bach Fugue, and the trash of the cheap dance hall. Within this gap there is an immense amount of music that is delightfully entertaining and inspiring and, although not necessarily profound, is still musically. If parents would watch the type of music coming into the home and strategically subdue the music which is without melody, sense or reason, the subconscious banal effect upon the taste, to say nothing of the nervous system and moral welfare of their children, might be avoided.

The recent controversy between the Broadcasting stations and ASCAP, over the proper reward for the genius of the composer, has deprived the American homes of hearing a vast number of the finest compositions by the foremost composers of America and other nations, written during the last half century. This is, of course, a real loss to the country as a whole and the removal of a subconscious influence of notable significance to education and the State. American educators are earnestly expecting that justice for genius will soon be generously recognized so that this important national asset may not be further jeopardized.

Technic of the Month

(Continued from Page 559)

names only when you are sure you can play it swiftly, smoothly and easily. Then you may also use brief touches of damper pedal, Transposition and I recommend to C-flat and C-sharp major can be done without change of fingering.

August, your study woe the ear like ing body and soul—then you are doing all right!

Temperament for the Violinist

(Continued from Page 531)

dogmatic theories of doubtful "perfection."

In contrast, each of the pianist's five fingers must command some fifty placements. Thus we see that the same discrepancy could render the violinist of his intonation burden only to the extent of its being twice that of the pianist; while just intonation is eight times the task. From this high pinnacle of perfection the violinist loses down on the pianist with a disdant which certainly should be tempered.

We have represented the bowed instruments as unwilling champions of "perfect" intonation; possessing unheeded the panacea for all the violinist's intonation ills, which later extend far beyond their seeming, seriously crippling the whole technique. The instruments stand opposed to their "masters," since they create their own twelve-toned temperament—which we have introduced elsewhere as Resonant Violin Intonation ("Paranoid's Secret"); The *Epoch* (December 1938).

Though this natural and legitimate intonation of the instruments has remained undisclosed to the profession in general; artists and virtuosos of the bowed instruments have always used this violinistic temperament, unconsciously or otherwise, to a more or less degree; accounting in great part for their superior power and quality of tone, their accuracy of intonation, their technical ease and surety, and their volatile expressiveness.

This temperament created by the violinist and his bowed brethren is a two-fold phenomenon; accentuating equally tone and intonation. The superior volume of tone possessed by each of the twelve semitones when fingered at a certain place or pitch is the key to this *perfect violin intonation*. Resonant intonation is explained to the most exacting requirements of science in another place; but briefly, it is created by sympathetic resonances arising from the open strings and harmonics. The violinist has only to use his ears to discover it for himself; the resonances are outstanding in power. It is as strong as "reaching up a log."

Only when this natural intonation of the bowed instruments is used do they achieve their full tonal possibilities; resonant intonation nearly doubles the power of any violin. And only in employing this violinist temperament does the violinist attain his full technical strength, and interpretative force.

In eliminating the exacting intonation imposed upon the ear by just intonation, in the futile effort to keep it absolutely true, the player is enabled to concentrate on the music.

The constant attention demanded by just intonation, pending the alternative of playing even more intently, is of time, might explain to some extent the lack of expressiveness in the average violinist's playing. Most violinists merely "play the violin," however expertly; only a few can "make the fiddle fiddle." The composer can put a lot of "muscle" into a mere succession of notes, but the printed page is at best but the barest skeleton of his thoughts and feelings, which he hopes to capture. It is the particular task of the violinist to give the stiff notes and rhythms not only utterance but life. Resonant intonation, by giving its few plus-placements, practically "takes care of itself;" the fingers gain an independent accuracy unobtainable in just intonation. The violinist is left almost as completely unconcerned with the elementary subject of "playing in tune" as the pianist is to heed the most subtle prodings of his creative genius.

Not the least of the advantages of resonant violin intonation is its tangibility. Hereofore, "playing in tune" was an intangible problem which strained between teacher and pupil. Each had a different notion of just intonation; the teacher's was no better than his pupil's.

The latter gains a confused notion of intonation through the unwitting use of both the just and the equally-tempered systems, in teaching by the being taught by the "reaching up a log" method, and the next moment being admonished to follow the piano. The teacher religiously practices "his scales," and, since he recognizes only twelve scales, while "perfect" intonation involves at least thirty, we say to each student in a different pitch for the Tonic), the state of his intonation is an equal match for that of his pupil's.

With resonant intonation, it is far the best recording of the waltzes we have heard. A first set of selections from John Gay's "The Beggar's Opera" emanating from London, well sung by Audrey Mildmay and Roy Henderson of the Glyndebourne Opera Company, Michael Redgrave and others, has been released by Victor (Album M-712). "The Beggar's Opera" (written in 1728) was both a burlesque on the Italian opera presented by Handel and others in the early part of the 18th century, in London, and a satire on the Walpole administration. John Gay wrote the play, and Faruch arranged the music from popular tunes of the times. The songs are by no means extraneous to the plot of the piece, since many of them clarify the action. Although one can enjoy these musical excerpts without a knowledge of the play, the listener will find them far more intimately acquainted with the action, and since Victor does not provide a printed text and the diction of the singers is not especially good, we

Articulation is one of the most neglected essentials of technique; each note should be run should stand out and sparkle, but usually they run together and blur. Using resonant intonation, each individual tone, be it grace-note or semi-breve, commands the attention it should but seldom does receive; for its correct intonation also intensifies its tone. In this violinistic temperament an individualizing of the tones occurs, which opens new possibilities in the "fingering" of a composition; tones of the same pitch differing slightly in timbre and volume, according to the speaker's relationship, they receive from open strings and harmonics.

We have not exhausted the discussion of resonant intonation by any means; we have simply attempted to present its basic advantages to student and teacher. Its tonal indispensability needs no enlargement; once the ear apprehends the resonant tones, it never can be content with any others, which therefore become simply "out of tune."

Thus "perfect intonation" comes with the natural and distal reach of the violinist; and his technique is enhanced as much by his new accuracy as by its tonal and technical improvement. So do the instruments themselves solve the problems which have weighed upon earnest students and teachers since the beginning of violin pedagogy; while at the same time solving many of the violinistic mysteries of science and musical history.

Momentous Additions to the Record Library

(Continued from Page 518)

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suggest that those purchasing the set acquire a copy of Gay's play. The Modern Library includes the famous plays of the Restoration and Eighteenth Century. The thirty-odd songs which make up the recording are delightful entertainment.

"I Hear America Singing" by Kleinsinger (Victor Album M-777) is a cantata based on poems of Walt Whitman. It is moulded along the lines of Robinson's *Belated for America*, although by no means so spontaneous. Whitman's patriotism and philosophy mainly impress the listener in this work, rather than the music, which the composer has "drawn from the American people." The solo part, delivered by John Charles Thomas, is divided between recitation and song. Thomas is accompanied by orchestra and chorus. In a patriotic rally, this cantata would certainly go over well. That it is effective and even stirring at times few would deny, but it is conjectural whether one would wish to hear it many times. The work has been given an impressive performance and recording.

Both Marian Anderson and Bruna Castagna have recorded recently the aria, *Mon Coeur s'ouvre* from "Samson et Dalila." Anderson sings in English and is divided between recitation and song. Thomas is accompanied by orchestra and chorus. In a patriotic rally, this cantata would certainly go over well. That it is effective and even stirring at times few would deny, but it is conjectural whether one would wish to hear it many times. The work has been given an impressive performance and recording.

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A Symphony of the Sawdust

(Continued from Page 513)

"Doc" made you believe you had. The show consisted of Billy Dale, a comedian who played a wheezy organ when I played the cornet, and Pullen's wife, who did a serpentine dance to this kind of music. This, with a few crude movie pictures, made up the show. Then the "Doc," well groomed in cutaway, with pince-nez and flowing ribbon, got in his fine work. That cutaway coat and Cleve's line of talk were better than a degree from Harvard, Edinburgh, or Vienna. One look at him proved that no one could doubt he was a great specialist.

The pills came in big jars like pickle jars—thousands of them—which the "Doc" put up in small packages and sold for high prices. I am sure that none of us knew whether the pills contained arsenic or putty. They probably had a light phytic because invariably people came back for more, like squirrels after peanuts, and gladly told how beneficial they had found them. After a long, closed winter, those pills made them jump around like grasshoppers.

The Doctor had regular hours for consultation for men and for women, and probably sold more pills. He had a high opinion of music as a means for drawing audiences and making people buy. He used to say, "Give a man good music and he'll reach for his pocketbook a whole lot easier."

Of course, such "Docs" in these days would soon run into the local medical laws and would have a short existence, but at one time there were scores of medical shows in America. Cleve Pullen, the "Doc," was, however, a good musician and, for the short time I was with the show, I heard many new musical tricks.

I also went out to the National Stock Company, which opened up in Baton Rouge. They played "Uncle Josh Sprucey," and our band of fourteen was dressed in "Rube" costumes. By arrangement, we would go to different parts of the town and play the clowns, knowing that the members would come later at one place, previously agreed upon, and give a concert, usually on the post office steps. It was a wonderful way of drawing a crowd. I not only led the band, but also took the tickets and played in the orchestra.

In addition to this, I must explain that I turned the "Saw Mill." This was the climax of the show. The heroine was pursued by the relentless villain who, bent upon getting her out of the way so that he might come into a fortune, lashed the luckless maid to the plank in a saw mill. There was a real circular blade which, raised by two concealed lasts, raising blinding clouds of sawdust as well as an ungodly din, as said luckless

lass approached her doom. This, of course, she never reached because of a safety device which stopped her six inches away from Paradise. The orchestra feverishly played "hurries," "storm music" and "battle scenes," as the stereotyped orchestra books called this supposedly exciting music. I sat on an ark of bicycle contrivance behind the spectacle, which turned in a saw. Once in Arkansas we had to play this act in an old loft, and the only scenery showed a parlor with highly decorated wall paper. A saw mill in a parlor was somewhat out of place. This absurdity did not make the slightest difference in the audience. They got the same thrill, which I assure you was far more real to them than that from a present day cinema earthquake in which multitudes are killed. In the "real show" the audiences screamed and women fainted and everybody had a good time. The spectacle was so popular these days has seen so many murders in the movies that he views them with the calm he has when eating a lollipop. He knows it is all done in Hollywood and that somewhere there must be a fellow turning a camera. The thing that gets me, when I go to the movies, is where the fellow who turned the camera stood while the earthquake, or the shipwreck, or the prairie fire went on. I keep thinking more about that camera man than I do about the show.

The minstrels were not yet vanished, and in 1918 I went out with Gus Hill's Minstrels. There were sixty people in the show, including twenty-eight in the band. I wonder if the people of America realize the popular demand for music supplied by the minstrels for over seventy-five years.

Buffalo Bill and His Wild West Show

Finally, I began to realize that I was ever going to do something in music. I was sure to strike out for bigger things. I was beginning to hear more and more fine music. Sousa was a kind of god to me, and I once stayed up all night so that I might hear him and his band in St. Louis. Then came my first big chance. I was engaged by Rube to play for their new Wild West Show, the chief attraction of which was the imitable Buffalo Bill. No man ever sat in a saddle with more dignity and poise than Buffalo Bill. The sweep of his arm, as he took off his hat before an audience, was something to see. Colonel W. F. Cody was a most likable gentleman, soft spoken, yet commanding. He was very fond of music and often stopped me at the door of his tent to discuss musical matters. At that time even in his tent he was a remarkable musician. It had become almost automatic with him, and he rarely missed a flying target.

I joined the Ringling Brothers-Barnum & Bailey Circus in 1919, and

my connection with this organization has been a most happy one. I have never been so satisfied in the circus of my life, especially when one loses a friend by death and the show must inexorably go on. Fortunately, as I have said, the Ringling Brothers, who have always been men of ideals, had a very strong feeling that good music was essential in raising the tone of the circus. Their success in realizing that the popular demand for better music is increasing all the time. The band just has to be good. We get the best players obtainable. They play together almost incessantly, save for the intermissions, making a total of seven hours a day. The modern circus must be synchronized down to the split second. I have one hundred and seventy-five cues at each performance. If a lion roars, or an elephant snorts, or a clown tumbles, I must be ready to "pick it up" with the band. For this reason, I never use a score and am always standing, back to the band, with my own cornet in hand. I conducted for the "Big Show" three years abroad. Greatly to my surprise, I found it much easier to get fine players in England than in either Paris or Berlin. They were quicker with the cues and smarter in every way. It seemed almost impossible on the European continent to speed up the show to American standards of exactness and brevity.

The circus music of yesterday, the "Lancers" and the quadrilles, have gradually gone into the "silences." The show of this present year, which to my mind far transcends any circus ever given anywhere, in its lavish equipment, requires music on a similar scale. The very beautiful "Old King Cole and Mother Goose Fantasy" required a special score which had to be just as "spitty" as the Norman Bel Geddes costumes. I have a feeling that in these jittery times every circus must be a better one than the circus of this year. It is a better tonic than all of "Doc" Pullen's pills. The new streamlined circus is so dressy that it might have been staged by Florenz Ziegfeld. It is far more elegant than the Cirque d'Hiver or the Cirque de Paris and, of course, a bigger. The world has seen such a colorful circus as this of this year. Yet (Sh! Keep it a secret) peanuts are still five cents a bag.

Elephants Do Remember

I am often asked whether music has any effect upon animals. All that I can say is that horses and elephants do seem to remember musical cues. I have known certain horses, going through a routine, to wait for a chord. Likewise, elephants, when they hear certain dance music, will, without direction, hurry to get on a tub to go through their routine. Seals, which are supposed by many to have unusual musical intelligence because they can trot out tunes on

automobile horns, do this, alas, upon concealed signals from their masters and do not know the difference between "America" and a fat mackerel. The trick, however, requires great patience and kindness upon the part of the trainer.

Circuses in these days are far safer than they were at one time. The construction of the tents is stronger, and the discipline of the employees is better because more intelligent men are employed. The old days, when tents were blown down by comparatively light winds, are gone. I have known, however, of a case many years ago, when a tent was blown in and a near panic was caused because the band kept right on playing, never missing a note. The drum head was broken through, but the drummer quickly procured an inverted metal water pail and "the show went on." There are very few accidents in the circus of to-day. Nevertheless, a complete medical unit, including two physicians, is carried with the show in case of accidents to the performers. A staff of W. J. Burns detectives accompanies the show, and observable characters learn that the Ringling Brothers-Barnum & Bailey lot is not a very safe place for them.

The moral tone of the circus in general is absolutely high. Drinking and carousing are made impossible by the serious exactness of the business. No man who drinks can play in my band. If I catch one at it he is don't drink at once and dismissed. I don't drink and smoke, myself. I do not believe that I could stand the strain of my work if I did. Judging the moral and living standards above the average. The mother I left circus not long ago. When she and my sisters, see good Presbyterians, still come to me, they take a pride in what I have accomplished, which is very gratifying to me.

No one has ever yet explained what might be called "circusitis." The stronger is in the game, the comes, to get on the show. There is a kind of rhythm in the life that just "gets you." The smell of the tramping of the hooves, the neighing of the horses, the trumpeting of the elephants, the glamour of the "circusitis" of the people—well, "circusitis" is incurable, once you catch it.

Not So Sure

Spurgeon was asked if the man who learned to play a cornet on Sunday would go to Heaven. The great preacher's reply was characteristic. Said he, "I don't see why he should not, but, after a pause, 'I doubt whether the man next door will.'"

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The Qualities a Pianist Must Possess

(Continued from Page 511)

not allow the integrity of his enthusiasms to become jeopardized by the wealth of musical riches that are flung at him, without effort of his own. No matter how small the community in which he lives, his dilemma is not of finding good music, but of choosing from among many aural delights, the one that pleases him best. He hears the opera, great symphonies, eminent recitals at no greater expenditure of energy than turning a dial-button, or putting on a record. Compare that with young Bach who, after petitioning the council at Arnstadt for leave of absence from earnest duties, walked the first leagues to Lübeck, to hear Buxtehude play the organ! Certainly, I do not wish to return to the conditions of Bach's day. The ease with which good music is put into our grasp is a magnificent thing—provided we accept it as a stimulating rather than a softening influence. If we value advantages cheaply because we get them easily, we have only ourselves to blame, not the mechanical progress which makes the advantages possible. Instead of using the radio as a means of combating boredom, the student should let it sharpen his powers of discrimination, raise his standards, help him become more aware and more appreciative. Discrimination, critical awareness, and enthusiasm are among the qualities that can build him into a better musician. The greater the work of art, the more demands it makes; the listener who follows this line of greater demands upon himself rather than the line of least resistance, becomes more discriminating.

The Joy of Music Making

The chief drawback to the excellence of our mechanically reproduced music is its tendency to decrease personal music-making. The superficial argument is, of course, that one does better by listening to Toscanini than by attempting less perfect performance one's self. I do not agree with this view. Certainly, the average music lover cannot duplicate the sheer performance standards of a great artist, but he can duplicate the joy of personal creation which the artist brings to his work, and which is the very element that makes his performance notable! That is the important thing. Personal communication grows only from personal effort.

How fortunate it would be if we might strike a just balance in the accepted methods of introducing young children to music. As it is, we are inclined to wait for the child to show signs of musicality himself. If the signs are weak, we leave him alone. If they are moderately pronounced, we have him play finger

exercises, and give him treats in the form of children's concerts, which wedge some timeless masterwork (which is new to the child and even more exacting upon first acquaintance than it will be later on) between nursery songs and lighter melodies (with which he is somewhat familiar and naturally prefers). And if his gifts are marked, we groom him for the status of infant prodigy. Would it not be more wholesome to initiate him into the beauties of some great music from his earliest infancy onward, letting him hear it at home under usual home conditions; making him naturally, easily familiar with it; giving him a chance to become as aware of it as of the popular ditties? This, of course, presupposes home conditions in which the child can absorb the benefits of great music naturally. Still, a child can grasp what he hears at home, be it music or speech, and good music should therefore not be kept a stranger to him. Then a truly general musical education could be built (in contrast to a merely technical one), the seed of which would be the amateur's—literally, the lover's—appreciation of great art.

Let the student find his way into simpler and deeper relationships between himself and the world about him. There is no need to be forever doing things and spending money in order to enjoy one's self. Sitting in the sun and thinking can be charming recreation. We often hear the curious word "highbrow" applied to great music. In reality, there could be nothing less calculated, less sophisticated than Schubert! To my mind, the height of "highbrowism" is reached by the "boogie-woogie" type of music, because it is sheer calculation. (The fact that its performers do not realize this does not alter the sophisticated manufacture of the music.) Great music grows from the direct opposite of the "boogie-woogie" tendencies, and the restless tension which makes them possible. A return to our primary sources of happiness—inner quiet, communion with nature, meditation, joyful enthusiasms—can do much toward bringing the student on terms of harmony with himself and hence with the art he hopes to serve.

The best aid we can give our students lies not in technique, but in the technical facility. It consists in teaching them to turn away from the softness, the restlessness, the materialism that has made the world look as it does today. Let us help them not to take it easy. Let us encourage them in the adventure of exploring their own minds. Let us instill into them the courage it takes to live with lofty standards. In such a way, they will approach art on a sure foundation, and reach a higher goal than mere surface relationships ever provide for them.

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WANTED!

New Horizons in Music for the Radio

(Continued from Page 517)

Welsh, French, German, Russian, Swiss, Hungarian, Finnish, Greek, Austrian, Dutch, Swedish, and Norwegian descent have been asked to participate.

If you like a bit of close harmony now and then, tune in on a Thursday at 8:30 P.M., EDT, to the CBS network. It's quite possible that from most of the stations on the network you'll be able to hear the voices of some group of amateur gentlemen who are carrying on the barber shop tradition of singing. This program is picking up its group from a different section of the country each week. You see, it's being sponsored by a society called SPBUSA, a name which stands for The Society for the Preservation of Barber Shop Quartette Singing in America. There are many famous names among its membership—and they all take the musical activities of these various quartets very seriously indeed.

Through the medium of the feature of radio always has been its entertainment value, the value of radio as a disseminator of news during the present world war crisis has given it a new status. Radio is compelling not only a talking history of World War II, but also a large part of the records of the events that led up to it. Mutual's WOR, in New York, has compiled and is daily adding to a library of recordings to be used for whatever educational purposes a postwar generation may decide. No question in the country is accredited with such a large collection; there are approximately ten thousand record sides filed in chronological order. Even the news broadcasts from abroad are preserved. In the days to come it may be that we will rehearse some historical events of the past—such events as the nervous speeches of Hitler after his entry into the Sudetenland, Czecho-Slovakia, and Vienna, or the speech of the late Neville Chamberlain announcing peace "in our time." Ray Lyon, head of WOR's recording division says: "Our recorded speeches will someday provide living documents the like of which no students have ever had. I think that when the history of this war is written, however, the news recordings will be of even greater interest. They will provide the perfect proof of the difference between what actually happened and what everybody thought was happening."

Man's unending search for knowledge is the inspiration of the broadcast called "The World Is Yours," heard weekly over the NBC-Radio network on Saturdays 5 to 5:30 P.M. EDT. This program seems to show that science can be fascinating, color-

ful and exciting. The subjects for the August broadcasts of this program are as follows: August 2nd—Herbert Ward, Explorer and Artist among the Congo Cannibals; August 9th—Our Nearest Neighbor in Space; August 16th—John Erickson, Swedish-American Inventor and Engineer; August 23rd—Chemistry and American Independence; August 30th—The Norseman in Greenland.

Radio, the Voice of Defense

Radio plays the part of the Voice of Defense in this country. NBC had three regularly scheduled programs along these lines: "Frontlines of Mercy"—Sundays from 11:15 to 11:30 A.M., EDT, Blue network; "I'm An American"—Sundays from 12:15 to 12:30 P.M., Blue network; and "National Farm and Home Hour"—Monday through Friday from 12:30 to 1:15 P.M. and Saturday from 12:30 to 1:30 P.M., EDT, Blue network. "Frontlines of Mercy" is a series designed to depict through dramatizations and discussion the work of the American Red Cross. "I'm An American" restates the values of American democracy; it is offered in cooperation with the National Bureau of Naturalization Service. It features weekly a distinguished citizen of foreign birth. Agriculture's part in the nation's defense program plays a prominent part in the broadcasts of the "National Farm and Home Hour."

The "Telephone Hour"—featuring tenor James Melton, soprano Francis White, Donald Voorhees and his 57-piece Symphonic Orchestra, and the Christie Mixed Chorus—still remains one of the most popular of all musical programs on the air. Heard over the NBC network from 8:30 to 8:30 P.M., EDT on Mondays, this show shares the honors of the evening with the "Voice of Firestone" program, which follows it from 8:30 to 9 on the same station. Those who admire the voices of James Melton and Francis White may be interested in the fact that some of their selections scheduled for the month of August. On August 4th, Melton is announced to sing the Spanish love song *Princesita* and Tschakowsky's *Song But the Lonely Heart*, and Miss White is to network the aria, *White is the color of my aria*, *Manon Lescaut*. On August 11th, Melton is to sing a spiritual *De Ol' Ark's a-Movin'* and the aria, *Ah! fuyez donc image from Massenet's "Manon."* Miss White is to sing Gounod's *To Spring*, and together they will sing *My Love*. On August 18th, Melton is to feature Rimsky-Korsakoff's *The Rose Entered the Nightingale*, the familiar lyric of our grandparent's days, *I'll Sing Three Songs of Arab*, and will join his colleague in the fifth act number from "Manon." On the 25th, Miss Melton will sing a vocal duet, Spanish song, *Ap-ay-ay*, Miss White will be heard in Rachmaninoff's *In*

the *Silence of the Night*, and with the chorus both artists will later perform excerpts from "The Pirates of Penzance."

Youth Overcomes a Handicap

(Continued from Page 508)

school students. The curriculum lists in the electives for these courses more handicrafts than are to be found in those given to boys and girls who can see; otherwise their education is the same. All courses at the school are subject to the examinations of the Board of Regents of the State of New York who wisely show no favoritism.

So that living may approach normal family conditions, pupils of the school live in cottages which accommodate seven pupils with a mother and teacher. Parties, dances and festivals—many of which the pupils plan themselves—are given; and there are likewise many field trips made, in order that they may experience and enjoy contact with modern life and its conveniences. The latter have included visits to S. S. Normandie, the S. S. Queen Mary, the Bronx Terminal Market, a fire station, the Museum of Natural History, the Hayden Planetarium, the Metropolitan Museum of Art and the Bronx Zoo, and the city of New York. The school's trip every year before they leave the school is extraordinary—to the World's Fair. Every boy and girl in the Institute had the privilege of attending the Exposition at Flushing, New York, for a whole day and seeing its thousands of thrilling sights.

To us, possessing vision, it seems incredible that sightless youth could see the Fair, yet we can term it advisedly. In their descriptions of the trip "we saw" and "I saw" are expressions frequently encountered. Their word pictures of sights and scenes seem conclusive proof that they did see and enjoy everything that came under their inspection; even the young children seemed to visualize perfectly every object with which they came in contact. Here, for example, are a few paragraphs from a letter written by pupils of the second grade:

"I had a ride on the moving chair in the General Motors. We saw a make-believe city, where the cars were only toys, but it looked as if they were moving. And we heard a story about 1900 as we went around in the chairs. We went on some real cars. They were standing still on a track at the World's Fair. We saw where the engineers stand, and we saw the fireman push the coal. One of the trains had sliding doors. We saw a streamlined train. We had to go up quite a few steps before we got into the train. In the train we saw some bedrooms and a little kitchen. There was a bell hanging over the side of the engine, and a

couple of boys rang it. The train had rugs on the floor, and there were slippers on the curtains. There were seats with some more beds on top. The beds could be made into chairs in the daytime and beds again at night. There were places where you wash, and they were pushed into the wall when you finished, and there were toilets that turned into seats. We went into the Beechnut Building. A make-believe circus was in there, with dogs and elephants and all kinds of animals. We got candy and gum from the Beechnut Girls. Some of the children saw a machine that talks. A lady pressed down keys, and the machine started to say words. We couldn't understand the machine very well, but it was fun to hear it. The busso had musical horns. They sounded like 'East Side, West Side.' We saw many kind of cars. . . . They saw the Fair, no doubt of that; if you attended this Fair yourself, you find their descriptions bringing to life your own memories of it. They saw the Fair, and they have an equally accurate mental picture of every detail that comes with it in their radical of the world. In all of their field trips. Written accounts by both younger and older students confirm this fact.

It is a facile explanation for this perception, explaining persons often say, "They had a very unusual sense of touch," an explanation which the blind promptly scotch. They do not, they explain, super, sub, or not in any way; they are just normal persons who are handicapped by blindness.

To overcome this handicap the blind must work diligently, and their education must be gained by the use of four senses instead of the usual five. Because of this fact, the intellectual growth of the sightless was for many years retarded. Then, quite as electric light illumined the world for those with seeing eyes, Braille, the radio, touch-screen typewriting and other inventions of the twentieth century illumined the world for the blind. With these modern aids and modern methods of education they may now become informed and valuable citizens who can compete, even skillfully, perform work of many kinds.

Blind young people who can pass regents examinations and college entrance examinations, perform chemistry and physics experiments, assemble automobile motors and radio transmitters and receivers, operate power machines such as highspeed lathes, and excel in arts and crafts, as these students at the Institute do, ask no pity; they want, instead, only sympathetic understanding of their problem. For achievement such as they can only achieve through their own concerted successes they expect skill, the beauty and the finesse of their offerings. That they are blind means only that they had the additional problem of surmounting a severe handicap; which they did.

FRETTED INSTRUMENTS

Getting Ready for the Fall Season

By George C. Krich

AT THIS TIME OF THE YEAR, when a new musical season is not far distant, many young artists are hopefully looking into the future with the expectation of earning a large share of public acclaim. While we thoroughly believe that a musician should take time off during the summer months to indulge in outdoor exercise and thus keep physically fit, we also recommend that a few hours daily be devoted to improving technique and adding new compositions to one's concert repertoire. We have known players of guitar, mandolin and banjo who year in and year out adhere virtually to the same program numbers, giving us an excuse that "these are the pieces the public like best." To us it seems that, having played these numbers so often, the artist is enabled to "put them over" with ease—a fact which the audience is quick to realize.

To get out of this rut one should experiment with new compositions just off the press. An experienced player will study the reaction of his audience to his concert numbers and, by adding new numbers and occasionally eliminating an old one, build up an interesting and comprehensive repertoire that will please his listeners and add to his reputation and success.

While the musical public is well aware of the high standard set for the violin by such artists as Kreisler, Heifetz, and many others, a great many people are still in the dark as to judging a performer on the guitar or mandolin, and a carelessly selected program coupled with a slipshod performance will only harm the cause of the fretted instruments.

So why not use a part of your vacation to polish up your technique; to review your old pieces, playing particular attention to tone quality, phrasing and expression until they are well nigh perfect; to memorize some new compositions, remembering that your memory needs daily practice as well as your fingers? We have often wondered whether the average radio listener realizes the hours of thoughtful work on the part of the artist which preceded his fifteen-minute performance over the air. It reminds us of a definition given of the word, "vacation." "Forty-two weeks of anticipation, two weeks of preparation and one week of realization."

The thought we wish to impress upon you is that the summer months

are ideally suited to the study of music, which requires concentration of all our faculties, for then we are free from the interruptions and demands made upon us during the busy concert and teaching season. It is gratifying to know that one is thoroughly prepared to play a radio or concert program when called upon to do so; in fact, nothing gives one more self-confidence and assurance than such knowledge.

Teachers specializing in the fretted instruments will also find that the summer months can be put to good use. Some teachers offer special rates to beginners, thereby keeping their studios open at least a few days each week. This is an opportune time to send for music publishers' catalogs of fretted instrument music, in order to keep up with modern teaching material. The alert teacher knows that teaching material and methods for his instruments are constantly being improved, and he will give his pupils the benefit of his foresight in such important matters. The mere fact that a person enrolls as a pupil shows that he is anxious to learn to play, and his teacher must guide him properly in his studies by using the correct methods and pieces for recreation in order to keep him interested.

Now let us briefly examine the studies and teaching music available to the teachers of the fretted instruments. For the mandolin there are methods, books and technical exercises properly graded; interesting pieces for beginner, intermediate and advanced students, comprising sufficient material to provide a course of study from five to six years. Most of this music has been produced by classic and modern writers who well knew the needs of serious students of the mandolin. The same may be said of the classic guitar. Methods, studies, technical exercises covering every phase of guitar playing, by all the classic and modern writers for guitar, are available in abundance; and a great variety of original compositions and classic transcriptions are at the disposal of the advanced student and concert artist. There is, however, a need for more recreational music for the first and second year student, original compositions and arrangements of modern pieces of medium difficulty. We firmly believe that the classic guitar would attract a still greater number of students if the publishers of the higher type of popular music would employ capable arrangers, to make this

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The teacher of the tenor banjo should have no trouble finding the teaching material necessary to keep a student busy for four or five years; and the catalogs of publishers of banjo music include quite a number of banjo methods, books of technical exercises and a great variety of

(Continued from Page 532)

of the Vienna proceeds alone

" was His Greatest Success

The peak of von Suppé's career was reached in 1879 with "Boccaccio," which he himself recognized as his greatest success. It was a sensation in Vienna and was performed throughout Europe and in America. New York saw it in 1889, with Marion Manola and DeWolf Hopper, and, in 1905, with Fritzi Scheff. In January, 1931, it was revived at the Metropolitan Opera House, with Jeritz in the stellar rôle, and the modern audience enjoyed it immensely.

"Donna Juanita," which first appeared in 1880, was, in 1932, also revived at the Metropolitan, and on that occasion the critics had some compliments for it. One called it "the most amusing thing heard in New York this season" and suggested that works of a similar light character might well replace some of the operatic war horses customarily presented at that staid old house.

After this von Suppé wrote several operas in the grand manner. Although they were well received and were acknowledged to have merit, he knew his true talent lay in the field of light music and, with the exception of these two productions and several juvenile efforts, he never attempted grand opera.

A normal, hearty person in his mode of life and intercourse, von Suppe, nevertheless, indulged in a few idiosyncrasies amusing to his friends. He would have no heat in his study, even on the coldest winter

recreational and concert numbers.

The teaching material for plectrum guitar is still somewhat limited, although there are numerous so-called "methods" on the market, some fairly good, others not so good. The main trouble is that most of them are not scientifically graded and it requires a lot of ingenuity on the part of the teacher to select the proper ones to insure steady progress of his pupils. There is also room for more recreational and concert music in the intermediate grades.

A tremendous amount of music has been published for Hawaiian guitar, and teachers can easily fill their wants from the different catalogs. The "methods" for Hawaiian guitar, however, do not contain sufficient technical matter, and teachers would welcome additional books containing intermediate and advanced technical exercises for this instrument.

This department will be glad to be of help to any teacher or student in the matter of selecting the right study material for any of the fretted instruments.

days, preferring to bundle up in layers of stockings, vests and dressing-gowns. In that study stood an old spinet, dilapidated and horribly out of tune. "How," he was asked, "could one compose to the accompaniment of such a wretched instrument?" "I don't," he laughed. "I hear the full instrumentation in my head—then I write it down."

He was a sociable man with a wide acquaintance and entertained extensively. He taught the great singer Materna, the Italian language and was on terms of friendship with the Princess Metternich.

When, in May, 1888, von Suppé was decorated by the Emperor Franz Josef and expressed his thanks for the honor, the Austrian ruler replied: "It is I who am indebted to you, sir, for I have spent many a happy hour listening to your music. And he added: "Whenever I hear *Das ist mein Oesterreich* it brings tears to my eyes."

The composer died on May 25, 1893, at the age of seventy-six. At the funeral services in St. Augustine Church, the combined choruses from three theatres sang his own composition, *Rest, Weary Wanderer*. A monument provided by the municipality of Vienna marks the site.

Von Suppé, as the creator of Viennese operetta, had a distinct flavor and style of his own, and the genuineness and simplicity of his character was reflected in his music. His work—human, good-natured, bouffonistic—expressed the soul of Vienna and the art form which he created one hundred years ago, has retained

The Junior Studio

Edited by
ELIZABETH A. GEST

A Horse Steps High

By *Marjorie Knox*

Tommy's beautiful little black horse was beginning to take prizes in harness races here and there, throughout the country, whenever such things were held at county fairs. The boy was elated about it, especially because he himself sat in a funny little, old-fashioned phaeton or cart and drove the horse all by himself. Every day, for a very long time, Tommy drove his horse along lonely roads outside of town near the green foothills, teaching him to do perfectly five different gaits. A "gait" is the style in which a horse steps or trots. The trick for the horse is to be able to continue in one gait without getting out of step, or rhythm, into another. The little black horse had to learn to pick up his pretty slender feet high, bending his knees so that he could make his next steps as high and as perfect as the ones before.

One morning, when Tommy went to his lesson, he was in a bad humor because his horse had broken one gait and had lost a prize at another fair. Today his piano lesson was not the prize-winning kind, either. He persevered in playing with the whole

of the first joint on the key instead of lifting the finger, curving it, then playing just on the fatty end of it.

"See here, Tommy," his teacher began, "the fingers of a pianist are similar to the legs of a horse because they must be raised, curved, then set down exactly on the cushion part of the end of the finger. A horse could neither take such perfectly timed gaits nor put his feet down each time exactly as the time before, if he didn't raise his hoof and bend his knee. The bending of his knee sets the direction of the hoof. The curving of the finger sets the direction of a pianist's finger tip. Don't you see, Tommy, that you'd better get busy and give your fingers some harness racing technique?"

"Say, Miss Phillips, you're sure smart," sighed Tommy. "I only hope that it won't take as long to teach my fingers prize winning gaits as it has taken to teach them to my horse. Come to think of it," he added, staring at the sheet of music before him, "things like staccato notes, triplets, scale passages, and even syncopated rhythms might be termed the 'gaits' of music."

Musical Transportation

By *Mrs. Paul Rhodes*

Fill in the blanks with methods of transportation.

1. Swing low, sweet _____ (Negro Spiritual)
2. _____ of the Bumble-Bee (Rimsky-Korsakoff)
3. We _____ the ocean blue (Gilbert and Sullivan)
4. The _____ Dutchman (Warner)
5. Where E're You _____ (Handel)
6. On _____ of Song (Mendelssohn)

7. Show _____ (Kern)
8. The Wild _____ man (Schumann)
9. On a _____ Built for Two (Daerc)
10. _____ of the Dwarfs (Grieg)

Answers to Musical Transportation

1. Chariot; 2. Flight; 3. Sail; 4. Flying; 5. Walk; 6. Wings; 7. Boat; 8. Horse; 9. Bicycle; 10. March.

Great Composers and Strange Instruments

By *Paul Fouquet*

Uncle John always had a fund of interesting musical facts that made his visits memorable events to his nephew, Bobby. And this visit would be no exception.

"What are you going to tell me about to-day, Uncle John?" asked Bobby, eagerly.

"Well," mused Uncle John, "suppose we consider a couple of strange, obsolete instruments for which some of the great composers wrote music. Did you ever hear of a harmonica, Bobby?"

"You must be fooling, Uncle John. Everyone knows what a harmonica is. Why, I can play one myself."

Uncle John laughed.

"I'm sure you never played the one I mean. I refer to the instrument invented by our own Benjamin Franklin. He called it the armonica. It was also known as the 'musical glasses'."

"What was it like, Uncle John?"

"It consisted of a series of bowl-shaped glasses arranged on a spindle. It had a treadle operated by the foot which caused the glasses to revolve."

"How was it played?" asked Bobby.

"What kind of sound did it have?"

Uncle John explained, "The player moistened his fingers with water and squeezed the glasses as they turned around, increasing or diminishing the tone by more or less pressure of the fingers. The tone was said to be very sweet. No less composers than Mozart and Beethoven wrote music for it."

"Does anyone play it now?" Bobby wanted to know.

"No, the instrument fell into disuse

after having been popular for quite a number of years. It seems that the tone, while very sweet, had a bad effect on the nerves of the performer."

"That's interesting, Uncle John. What was the other instrument you were going to tell me about?"

"Do you know what a hurdy-gurdy is, Bobby?"

"I remember Mother telling me about the hurdy-gurdy man who used to play on the street. He had a little dressed-up monkey on a string. Bobby saw his uncle's eyes twinkle."

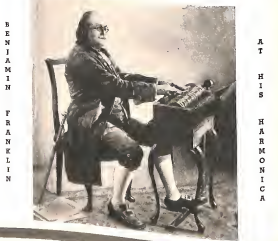
"That is another example of how the meaning of a word can be changed as time goes on. The word 'harmonica' now suggests a different instrument than the one originally called by that name. The old-fashioned street-organ was confused with the hurdy-gurdy by the fact that both were used by the Italian street-musicians and both instruments were played by turning a handle."

"The hurdy-gurdy was very popular during the eighteenth century, although it had been in existence for hundreds of years before. It was shaped like a lute or small guitar. It had four strings. A handle turned a wooden wheel covered with rosin, which came into contact with the strings and caused them to sound."

"Who wrote music for the hurdy-gurdy, Uncle John?"

"Joseph Haydn."

"Thanks, Uncle John," cried Bobby in excitement. "Won't I have something to tell at the next meeting of our Music Club?"



A Musical Map

By Priscilla M. Pennell

Walter was so enthusiastic about the trip across the country which he was going to take with his father that he had to tell his music teacher about it.

"It's going to be great fun," he confided. "I've studied the map so many times that I know just what routes we're going to take and what towns we'll pass. Even if we lost the map, I think I'd know the way."

"How would you like to make a musical map, so you'll be just as sure not to lose your way when you play your pieces from memory?" asked his teacher, Miss Farwell.

"That would be great," replied Walter, "but how can you make a map of music?"

"Just try and see," suggested Miss Farwell, handing him a box of colored pencils. "Pretend the piece you are learning is uncharted territory and you are going to map out the routes; but look it over very carefully so you will be sure to make a good map."

Walter studied his piece in silence for a few moments. He noticed that it was in three parts and that the last part was like the first.

"I see this is going to be a round trip," he remarked, "for I will come back over the same route I started out on. It's like setting out from Maine and going into New Hampshire and coming back through Maine again. Now I'll have to mark the routes."

When he was sure of the length of the first phrase, he underlined it with the red pencil and marked it Route One. Under the second phrase, he drew a blue line and marked it Route Two. Then he noticed that the third phrase was like the first. He was back on Route One again. The fourth phrase which was different from the others, he underlined in green. Route Three. When he found two phrases almost alike, he gave them the same route number, but marked "Detour" where the difference occurred. The chords in the bass were the towns along the way.

"This is easy," said Walter. "I didn't know a map could make the music so much clearer. All I have to do is to learn the routes and where to change, and I won't have to worry about forgetting my piece."

And when Walter played at the recital, everyone praised him. He knew the routes so well that he could pay attention to the scenery (expression) along the way and make others enjoy it with him.

As usual the Junior Duets Contest will be omitted in August, but will be resumed next month.



Dickinson, North Dakota, Junior Club in costume playlet

Putting Life Into Music

By Daisy Lee

"I wish my playing sounded rhythmic and peppy like yours," Della remarked wistfully, as she listened to Florence playing the piano.

"It isn't hard to put life into music!" declared Florence. "It's mostly a matter of keeping good time, and putting the accents where they belong. When I get a new piece of music, I first learn where the accents come in each measure, and the rest is easy."

"That may be true," Della admitted, "but I usually forget the accents, and that deadens the whole performance."

"Do get your Metronome, some music, and a sheet of paper, and let me show you how to study accents," begged Florence.

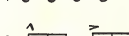
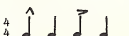
And after they had the materials before them, she said: "First I'll write out a table of accents, showing where they come in the different types of measures:

"When I begin working on a new piece," she continued, "I set my Metronome going at a fairly slow speed. Then I read the left hand (bass) notes; but, instead of playing them on the piano, I simply clap them in rhythm to the Metronome ticks."

"That's easy!" cried Della, as she tried clapping the bass notes of a piece in time to the Metronome.

"Yes, it is," replied Florence. "Now try the right hand part, and be sure to bring out every accent."

This bothered Della a little; but



soon it, too, was easy. Then the girls clapped together, Della following the bass notes, and Florence the treble.

"Try your own study method of studying rhythm and accents," Florence concluded, "you'd learn your new pieces far more quickly, and your playing would be just as peppy as mine!"

Advice

By Martha C. Burgess

Patricia and Patience were two little maids, the one had short hair, the other had braids. These two little



maidens once tried a duet. ('twas Mozart's exquisite "Don Juan" Min-

wet). Patricia played treble, and Patience played bass; alas, poor Patricia kept losing her place. They started the metronome, steady and slow, in hopes it would keep them together; when lo! The metronome spoke in a voice loud and gruff: 'Tho' I can't make music, I've heard quite enough, to know, if you wish to play pieces like these, keep eyes on the notes but don't look at the keys."

They thanked the old metronome for his advice (Patricia and Patience have manners quite nice.) If you've had some trouble in keeping your place, remember this story—it may help your case.

The Minnells Were Read and Approved

(For Your Fun Book)

By Aletha M. Bonner

The Grand Opera Club held its regular meeting last week at the home of Lucia Di Lammermoor. After a short business meeting, conducted by the president, Madam Butterfly, the meeting was then turned over to Aida. An interesting program followed given by Mignon, Louise, Martha, Natoma, Hansel and Gretel. Also a vocal quartette given by the Meisteringers, accompanied by the Chimes of Normandy, played by the Flying Dutchman. The Juggler of Notre Dame also entertained with some tricks. A delightful social period concluded the meeting, at which time the guest of honor displayed his Magic Flute. The meeting adjourned, to meet next month at the home of Samson and Delilah.

What Am I?

By Mrs. G. A. Ruch

My first, second, seventh, third and fourth mean pure and unadmixed. My fifth and sixth mean not out. My sixth, seventh and eighth are a snare.

What musical instrument am I?

Answer: Clarinet.

DEAN JENNIE BYRDE:

I started taking piano lessons when I was five years old in Europe. My teacher gave me perfect position, so I did not have any trouble when I changed teachers. Before I left Europe I was able to see the Bunkie Nites, play the piano, very pretty. The boys were dressed in colored lights, and if you wished to go on a trip you would get admission to the boat, and then the band would play all the way down the river and back. Now I play in many countries, in church and at parties.

From
ANNIE BACALLOR (Age 16),
California.

DEAN JENNIE BYRDE:

I read the letters in the Junior Duets and enjoy them very much. I have played the clarinet for several years and play in our high school orchestra, and in the Church (Sunday Am), of course, I play the piano, too.

From your friend,
BETTY KILIAN (Age 16),
Indiana.



Woodland Melody Club, Pierre, South Dakota, in costume playlet

DEAN JENNIE BYRDE:

Our Musical Society is composed of boys and girls under high school age. Our monthly meetings include the student program, songs, moving, games and refreshments. This past year we've studied the orchestra.

From their friend,
Gloria Clark,
Iowa.

THE COVER FOR THIS MONTH—The cover on this issue of *THE ERUK* is by an artist who is not new to *THE ERUK* but it has been a number of years since his name was signed to a painting used for an issue of *THE ERUK*. Mr. Wilmer Richter, who resides in a suburb of Philadelphia, is a very successful commercial artist and we are glad that he has found time in fulfilling commissions for advertising agencies, lithographers, and others to carry out the idea he had for this *ERUK* cover which has his inspiration in the beautiful "A Day In Venice" suite by the beloved American composer Ethelbert Nevin.

PROFESSIONAL PRE-SEASON PREPARATION—The wise and successful person looks constantly ahead. With system and regularity his schedule of activity is planned to the most advantageous use of his time. And certainly no one can more profitably look to the days ahead than the busy musician who, during the leisure hours of summer, has his finest opportunity to outline his work so as to begin his winter season with the matters of detail well in hand.

The choice of the right materials presents a major problem for the musician and teacher. And what better way is there in which to prepare for the needs, than to order a studio stock of supplies today from the Theodore Presser Co. A letter or post card mailed now, rather than during the "hurry" of the fall, will bring to your studio at once a supply of music, chosen according to your needs, from which you may make your selections as you require them. Simply specify that you wish the music "On Sale," which means that you may keep teaching materials so secured until next June, when the unused music should be returned for full credit, and when retirement should be made.

In requesting "On Sale" supplies please make clear the kinds of material you need, suggesting grades and the approximate size of your class. Our staff of expert clerks will do the rest.

Any of the numerous Presser catalogs and folders are yours for the asking. Especially helpful are the itemized alphabets, *Bits of Pretty Pieces for Little Pianists* (Grades 1 to 2½); *Entertaining Piano Pieces* (Grades 3 to 6); and *Songs of Exquisite Charm*. Also useful are *Handwriting, Handwriting for Grade 1*; *Choirmaster's Handbook*; *Chorus Director's Handbook*; *A Guide to New Teachers on Teaching the Violin*; and the *Guide to New Teachers on Teaching the Piano*.

LITTLE PLAYERS, A Piano Method for Very Young Beginners, by Robert B. Shaw. This new method, designed for children of the first grade, who have not learned to read, offers a logical approach to the study of this subject by combining rote and note presentation. In addition to emphasizing the necessity of a legato touch, the author has stressed good hand position, the value and location of the notes, and the understanding of fundamental rhythmic figures. To aid in accomplishing these, the latter, various exercises of strong rhythmic character are presented throughout the book, enabling the pupil, as the teacher plays, to express in rhythmic, bodily movements (skip-step, step-plant, marching or swaying from side to side) the pulse or flow which is so vital to all music.

Lengthy explanations, which might

only confuse the pupil, have been omitted, but a preface to the teacher serves to point out the method of procedure which the author considers most favorable to successful use of this book. An effort has been made through words and illustrations to connect the various aspects of musical notation, etc., with the pupil's previous everyday experience so that he may look on music as something familiar rather than something strange and bewildering.

Appealing teaching pieces over this composer's name are well known to music teachers everywhere, here the usual high standard has been maintained, as the melodious pieces in this book will testify. Each piece is complete with words, and the book is illustrated in an attractive manner.

Since all teachers of beginners will want a copy of *Little Players* for reference, we offer the privilege of ordering a single copy now in advance of publication at the special cash price of 20 cents, postpaid.

STUNTS FOR PIANO, A Very First Exercise Book, by Ada Richter—"The ingenuity and inventiveness of this very successful writer of teaching materials for piano compels the constant enthusiasm of the publisher, and it is with real pleasure that we make this first announcement of a book which will be welcomed widely by piano teachers everywhere. There is no need here to remind readers of these columns of the many successful books by Mrs. Richter, beginning with *My First Song Book* and *Kindergarten Class Book*, and more recently including *My Own*

Hyphen Book and the "Story with Music" series.

In an effort to "sugar coat" the lesson period and maintain pupil interest, some teachers have reached the point where they cannot apologize for giving pupils exercises and scales, with the result that not all pupils possess that first qualification of a good pianist, a well-developed finger technique. It has been said that children do not like exercises and scales. The author, however, has found that pupils really do enjoy them when they are presented as "stunts" which are short and not too difficult.

The exercises in this book meet these requirements. For the most part they are preceded by interesting explanatory text in each study in clever fashion. For instance, *Stretch Yourself* is an extension of the fingers over a one-octave apparatus; *Relay Race* is the hands, one hand following the other; *Broad Jump* is leaping about on the keyboard; *Running on Tip-Toe* illustrates "hummy under" in scale passages for both hands separately; *Pin the Tail* is a stunt for hands and feet; and for an easy piano study. There are due for teacher and pupil, including one of the novel characteristics of this work are the "stick-men" illustrations which are charming to the youngsters.

Be among the first to get a copy of this useful book by placing your order now at the special advance of publication cash price, 25 cents, postpaid.

LET'S STAY WELL Songs of Good Health for School and Home, by Lylebeth Boyd Beebe and Ada Richter—Mrs. Beebe's delicious Poems for Peter in their musical settings by Ada Richter have won such hearty response from parents and teachers that this companion volume by the same collaborators has become a necessity. Called *Let's Stay Well*, it is aptly named, for it has special bearing on the laws of cleanliness and good health, and tends, through the process of memorizing, to imbue them in the minds of young singers. The texts are, in themselves, masterpieces in the field of juvenile literature, and their universal appeal to children is easily predictable. Mrs. Richter's melodies have been carefully conformed to the limitations of young voices and are as delightfully easy to sing.

Some of the titles in this entertaining new collection are: *Just Squirrels*; *Sneaky Wheelies Again*; *Cheep Cheep Train*; *Toot! Toot! Toot!*; *Brush Drill*; *Good Hair*; *Up Your Tree!* and *Exercise Rabbit*. Want more imaginative treatment of important fundamentals can be found?

Advance copies of publication orders for a single copy of *Let's Stay Well* will now be being taken at the cash price of 50 cents postpaid. Upon publication immediate delivery will be made.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace F. Shaw. This series is expected before the next issue of *THE ERUK* appears that all advance subscribers to this book will receive their copies. With production on this book so far advanced we can not hope to continue the advance offer beyond this month.

It is impossible to conceive how any teacher an interest in, and an appreciation of the beautiful treasures of the music of the great composers would pass by the opportunity to obtain a copy of this book. This advance of publication cash price. This book does not attempt to give a biographical information about each of the great music masters. What it does do is to present melodies from the works of these great composers arranged so that they may be played by pupils in the first year or young and half of study, and with each musical selection there is a paragraph or two telling something about the composer or the circumstances surrounding the creation of the composition represented. All the text matter is in large readable type such as is best for a picture of primary ages, and there are instances where each composer, and in some such as birthplace or scenes portraying incidents in the lives of the composers.

Teachers who know their classic composers will realize what a treat this book will be for young pupils in connection with the author's new collection of thirty attractive melodies from Bach, Handel, Beethoven, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, and Verdi, each two or three to a page from one composer. The child learns from each playing is certain and in reading the stories to each stimulated in music to have his or her interest. The advance of publication offers permits the ordering of a single copy now prior to publication for 40 cents. Remit-

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

Advance of Publication Offers

AUGUST 1941

All of the books in this list are in preparation for publication. The low Advance Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's One Book of Great Melodious Songs	10	Stunts for Piano	25	Richter	25
Concert Transcriptions of Favorites	45	Once-Upon-A-Time Stories of the Great Music Masters	40	Shaw	40
Lowest Existing Junior Choir Book	25	On-Use-Of-Time Study of the Great Music Masters	25	Shaw	25
Let's Stay Well—Children's Songs	50	Symphonic Solos	30	Shaw	30
Little Player—Piano Method	25	6-6-Symphonic in 6 Minor	30	Mozart	30

ADVANCEMENT

tance is expected with the placing of an advance order and, of course, in the advance order is included delivery postpaid.

SYMPHONIC SKELETON SCORES—A Livestock Guide for Radio and Concert, by Violet Katzner

No. 6—Symphony in G Minor....Mozart
Due to the enthusiastic reception which has attended the publication of these scores, we have been obliged to augment this series with the next book which, when published, will be No. 6 in the series and the series then will include the following symphonies:

- No. 1, Symphony No. 5 in C Minor Beethoven
- No. 2, Symphony No. 6 in B Minor Tchaikovsky
- No. 3, Symphony in D Minor....Franck
- No. 4, Symphony No. 1 in C Minor Brahms
- No. 5, Symphony in B Minor (Unfinished).....Schubert

No. 6, Symphony in G Minor....Mozart
For those who are unacquainted with the publication of this series, we shall repeat the description. It was the author, Miss Katzner's intention to make it possible for both students and those who are musical enthusiasts, to follow the melodic thread of the symphonies with the greatest ease possible. Only the melody line is given, with clear indications as to which particular instrument is carrying the melody. It is often difficult to follow the thread of the melody, especially in very rapid movements, and it is quite obvious how easy it will be, with the possession of one of these volumes, to follow the symphonic motifs, with their development, without being burdened with the accompanying parts.

The greatly reduced size of these volumes, in contrast to the large size scores, is another factor in their favor, when carrying them to rehearsals.

Each volume includes the analysis of the various musical forms which are found in its respective symphony and scores are clearly marked as they appear. Nos. 1 to 5 include already on the cover the market and the price of each is 25 cents.

Volume No. 6—Symphony in G Minor by Mozart, may be ordered now, at the advance of publication price of 25 cents, postpaid, delivery to be made as soon as published.

NUTCRACKER SUITE by Tchaikovsky, A Story with Music for Piano. Arranged by Ed. Richter—As the third in her group of stories with music (the others are Cinderella and Jack and the Beanstalk). Mrs. Richter here contributes an early grade adaptation of Tchaikovsky's delectable Nutcracker Suite.

Very familiar through orchestral performances everywhere, and now in its exquisite presentation in Walt Disney's *Fantasia*, none alike. As in all her work, Mrs. Richter's experience as a practical teacher is reflected in these splendid arrangements. Despite the fact that this score doesn't run on a grand grade, its full essence and flavor have been retained.

The story of this famous suite is related in the simpler language of youth, giving a fuller meaning to the music. It is charmingly illustrated throughout with young players will find many delights

among its pages. The titles include *The Christmas Ballet; March of the Toy Soldiers; Dance of the Candy Fairy; Russian Dance; Arabian Dance; Chinese Dance; Dance of the Reed Pipes; and the popular Waltz of the Flower*.

While this work is in process of publication, orders for a single copy are being taken at the cash price of 25 cents postpaid. Delivery will be made upon publication.

INTRODUCTORY THREE MONTHS OFFER

—August 31st is the deadline when introductory subscriptions for three summer issues of *The Ervins* will be accepted. Do not delay in sending your summer subscriptions at this low rate immediately. Give some musical friend a treat by subscribing in his name. The amount paid, 35c, will be credited on a full year's subscription, the price of which is only \$2.50. If the music lover wishes to continue the visit of *The Ervins*, and we know that he will.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tappan—The addition at this time of the Sousa book to the Child's Own Book of Great Musicians is both timely and fitting.

The compositions of the "March King" are being heard more and more frequently as America enters the patriotic season. The stirring notes of his *Stars and Stripes Forever*, *Liberty Bell*, *Columbia's Pride*, *Marches Across the Sea*, *Ben Sifert Night*, and in the numbers of this volume will be found similar brilliance and embellishment, with that ease of execution which characterizes all his piano compositions.

Many of our patrons are familiar with Mr. Kohlmann's fine transcription of *Ben Sifert Night*, and in the numbers of this volume there will be found similar brilliance and embellishment, with that ease of execution which characterizes all his piano compositions. Hymns long loved for their inspired melodies, such as *I Love To Tell the Story; Savior, Like a Shepherd Lead Us; Sweet Hour of Prayer; Sun of My Soul; Gaudet, Christian Soldiers*, and many others, have been included, with some original and suitable measures to broaden the scope of the respective numbers. The piano accompaniment is grades 3 and 4, and all necessary fingering, pedaling, and dynamic marks have been supplied.

The advance of publication price of a single copy of this volume may be ordered at the special cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and Its Possessions.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—This month's very promising piano educational work is withdrawn from the advance of publication offer.

This withdrawal means that no orders will be received hereafter at the low advance of publication cash price, and fortunately for those teachers who did take advantage of the low advance of publication cash price it means that each of these teachers will receive a copy of the book at a fair list price, which is double the very nominal advance of publication price under which they registered their advance orders.

The advance of this month from *The Ervins* book, *My Piano Book Part 1*, by Ed. Richter, per 50 cents. This book is for young pupils and it is a practical teacher's solution of so supplementing the instruction material in the latter part of the usual preparatory book partic-

ularly designed for children of kindergarten and primary ages, and carrying on to supplementing the material in the first section of the average major first instruction book to which a child must move from a kindergarten method, as to insure continued smooth progress.

My Piano Book, Part 1, is something like the stock which a Pullman porter would make for the railroad, as the station platform to the railroad car, a matter of easy accomplishment rather than a great physical effort. Usually the average first instructor starts off at a pace and with such materials as are a little difficult for the youngster who has been taking things by easier stages in a preparatory or kindergarten book. This new work by Mrs. Richter helps to coordinate those early stages for a desirable new period.

FINER MERCHANDISE FOR SUBSCRIPTIONS TO THE ERVINS—Many music lovers, teachers and students alike, with- out the aid of our own merchandise, and attractive articles of merchandise through securing subscriptions for *The Ervins Music Magazine*. The following selection of merchandise is being given as an idea of the standard, wanted merchandise which is given as a reward for each \$2.50 subscription secured:

Broad Tray: This Broad Tray will be favored by music lovers of its attractive shape. It is 18" x 10" x 1/2" thick. Made in chrome, it is easily kept clean and bright—will not deteriorate under daily use. Your reward for securing two subscriptions.

Coin Operer: A new coin operating machine which quickly and easily opens sewers, round or oval cans with standard tins. Patent on file. Eliminates danger of cuts. Awarded for securing one subscription. (Not your own.)

Desk Clock: This inclined plane, New Haven clock has a solid mahogany base with a cream-colored stripe, polished brass hands, etched gold-colored numerals. Lined in black and an accurate movement compensated for temperature changes. Size 4" high, 3 1/2" wide. Awarded for securing four subscriptions.

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—Many of our musical friends earn substantial commissions by taking subscriptions to *The Ervins* from their acquaintances who are financially inclined. Any of our subscribers can make their responsible person can make arrangements for placing subscriptions to *The Ervins* at a substantial profit to himself by addressing the Circulation Department, *The Ervins Music Magazine*, Philadelphia, Pa.

BEWARE OF MAGAZINE SWINDLERS—It is again necessary to warn our musical friends that every order should be executed by the publisher.

Many a stranger, many fine men and women earn their livelihood through securing periodical subscriptions and are able to present unquestioned credentials as to their responsibility. Assure yourself of the reliability of the man or woman calling on you. Pay no money until you carefully read the contract or receipt presented to you. Accept no ordinary subscription salesmen or disreputable agents. The *Ervins* carries the official receipt book of the Theodore Presser Company, publishers of *The Ervins*. Look out for the agent offering a cut rate. We cannot be held responsible for the work of swindlers, so help us to protect you.

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ADVERTISING

On Adjudication of Music Contests

(Continued from Page 567)

unalterable human element. Judges are human, and his human to err. But music contest adjudicators can prepare themselves fully and to the best of their ability. They can take their job seriously, be kindly though just in their criticisms, and if they have made mistakes they must philosophically overlook the mistake in order to see the larger endeavor to further an immeasurably valuable movement.

There are many points about contest adjudication which one could go into lengthily and controversially. For example, I would strongly oppose asking a judge to turn in his reports before the entire class which he is criticizing has finished playing. Each class does, to a certain extent, set its own standards, and it is somewhat unfair to force a judge to render final decisions before all contestants have been heard. I would also deplore the system having stenographers to serve the judges at contests; it is certainly a distraction to dictate while a musical group is playing, for in attempting to give the stenographer the material to be transcribed, concentration on musical performance must be a minimum. Stenographers may be useful in filling out score sheets, having scores ready, and in taking down a few general comments after performance, but it should be the attitude of the judge to attend fully to every phase of the performance which he is called upon to adjudicate.

As adjudicators, music contest critics fill an important trust. Through their care, their application to the high purposes of a worth while movement, school music in America can move to hitherto untamable heights.

Gay Musical Films Open the Season

(Continued from Page 518)

RKO Radio, which (though as yet untitled) promises to be the most ambitious Kyser "filmusical" to date. The recent appointment of Constantin Bakaleinikoff as head of RKO Radio's studio music department continues the company's policy of envisaging a new high level for the musical settings and backgrounds of its films. Heading one of the most carefully assembled staffs in Hollywood, Bakaleinikoff has in the field record of accomplishments in the field of musical production. From 1929 to 1936, he was musical director for Paramount productions; from 1936 to 1938, he was in charge also of the music department at Columbia Studios; and, for the past five years, he has been

musical director and scorer at MGM Studios. The staff which Bakaleinikoff directs includes Roy Webb, Bernard Herrman, Franz Waxman, Werner Heyman, Anthony Collins, and Paul Sawtell, all of whom have distinguished careers in the composing and arranging both of radio and motion picture music. Two musical productions will call heavily upon the resources of Bakaleinikoff's department. The first is titled "Street Girl" and has to do with the fortunes of a small group of amateur musicians. The other, recently acquired, "The Mayor of 44th Street," calls for an unusually full musical background. With over twenty-five composers, arrangers, copyists, and other workers listed in the department's personnel, and with the new director's plan for further development, this department soon will employ the largest staff in the studio's history.

A final bit of news from the RKO Radio convention is that, after using a silent, streamlined roster in shadow form on its main title for eight years, the studio has again turned to a specimen that crows. After a long search, a roster whose crow would be sufficiently impressive to announce world events was found in California, a blue ribbon fowl, the best of his breed. It took days of bowing away at full concert volume, while the measure continues to brood over the neighborhood.

Radio Aids Music Study in Many Ways

(Continued from Page 522)

to its own frequency when a musical sound is heard by the instrument. When the reeds are thus in vibration, a phonograph can be made of the whole bank of reeds showing as bright lines in the sound spectrum.

And by the way, in connection with accurate tones for the musician, let me remind you that on your short-wave radio dial, at 5000 kilocycles or 5 megacycles, you can hear day and night the U. S. Bureau of Standards' standard A note of 440 cycles per second. This tone is continuously except for a one minute interruption every five minutes, for a code or phrase explanation, and provides an accurate pitch for tuning.

Records have also been used to give instruction in music, particularly in orchestra and band instruments. With the recent growth in the number of musical organizations, which now number over 75,000 in the United States, it is very necessary to supplement the local musical instructor with specialized aids, if he is going to try to teach a dozen different instruments.

Another organization now makes available records and instruction

sheets covering such instruments as the trombone, clarinet, saxophone, cornet or trumpet, French horn, tuba, euphonium, flute, oboe, English horn, bassoon, xylophone. The records prepared by well known authorities on each instrument present the rudiments of these instruments, followed by complete compositions as played by the expert. With these aids, the student, guided by his own musical instructor—who need not, however, be an expert in the particular instrument—is able to compare his amateur performance with the recorded playing of authority and see where improvement is needed.

And, while Radio Magic is thus doing great things for the student of music, it is also helping his next door neighbor endeavor what used to be agonizing practice periods. I have seen a student practice on his electronic piano can be muted down so that little or no sound emerges, although the practitioner himself hears full piano volume in his earphones. Now the same thing has been done for violin use, which can be heard only a few feet away, but attached to the strings is a contact microphone, through which, in his earphones, the budding violinist can hear himself bowing away at full concert volume, while the measure continues to brood over the neighborhood.

The World of Music

(Continued from Page 575)

GAIL KUBIK, recent winner of the Jacobs Beitzel award for a violin concerto, conducted his score for the violin concert documentary film "Men and Music" on Frank Black's "New American Music" program over the NBC-blue network on July first.

CARROLL GLENN, young South Carolina violinist, won both the one thousand dollar cash award in the Young Artists Contest at the biennial convention of the National Federation of Music Clubs, Schubert Memorial Award also contested, and the entering the Schubert Memorial Award grand prize Miss Glenn appeared with the Philadelphia Orchestra playing the next season. Miss Glenn won the Naumann Foundation Award in 1938 and the Town Hall Young Artists Award the following year.

DR. TALI EISEN MORGAN, composer, choral director and vocal teacher, died at his home in Asbury Park, New Jersey, on July 1st, at the age of eighty-two. Dr. Morgan was the founder of the International Correspondence Schools of Music in Scranton, Pennsylvania, and directed the choruses of the Central Synagogue of Brooklyn, New York, the First Methodist Church, New Mount Vernon, New York, and the Washington Square Methodist Church, New York City. For seventeen years he was musical director of the Ocean Grove (N. J.) Auditorium.

JOSEPH BARONE, founder and conductor of the Philadelphia Little Symphony, is the winner of the 1941 certificate of merit conferred by the National Association of American Composers and Conductors for "outstanding work in the advancement of music."

PAUL LEMAY will again act as conductor of the Duluth Symphony Orchestra during the 1941-42 season.

THE MUSIC GUILD was recently organized in Philadelphia, Pennsylvania, to "give serious consideration to all vocal and instrumental compositions submitted"; to present programs including both music selected by the membership committee and serious classical works; and to recommend to other organizations the performance of the best material selected by The Music Guild. Any composers wishing to submit their compositions to the Manuscript Committee of The Music Guild should send them to: Carlo Menotti, 251 S. 15th Street, Philadelphia, Pennsylvania.

Completions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Summer Teachers Guild for the best setting for solo voice of *The New Truth* by Arthur Owen Peterson. Musicians must be mailed not earlier than October 1st and not later than November 1st. For complete information write William Stults, P. O. Box, Evanston, Illinois. All such cards must contain stamped and self-addressed envelope, if they will be ignored.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have not appeared in public recitals in New York City may enter. Applications must be filed before September 30. Application blanks may be procured by writing to The MacDowell Club, Young Artists Contest, 166 East 73rd Street, New York City.

EMILY SWAN PERKINS, well known composer of hymns, died at her home in Riverdale-on-Hudson, New York, on June 27th, at the age of seventy-five. Miss Perkins founded the Hymn Society in 1922, and was the composer of two volumes entitled "Stonehewn Hymn Tunes" and "Riverdale Hymn Tunes."

W. RALPH COX, organist, composer and vocal teacher, passed away at his home July seven at the age of 10th. He was served as organist and chorale leader of the Greenwich Presbyterian Church of New York City; the First Presbyterian Church of Morristown, N. J., and the First Presbyterian Church of Orange, N. J.

COLONEL F. A. VICTOR, vice president and general manager of Steinway & Sons, the Harkness Pavilion of the Columbia Presbyterian Medical Center, at the age of 84, died of a heart ailment. He had several years ago been held several years ago by the late Henry Engelhard Steinway, vice president of the Steinway Piano.

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FRANK LA FORGE . . . American composer, pianist, vocal author, who has been and taught more famous singers than any other man, talks vivaciously and profitably upon "Black Stage with Great Singers."

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MUSICAL LIFE IN CAIRO . . . Harry Mayer, American piano virtuoso, was for seven years at the head of the piano department of the Conservatory in Cairo, Egypt. His story of music in the great center of the music discussed near East is one of the most vivid The Etude has presented.

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Raymond Gram Swing



Ernest Hutchesson

EDWARD BURLINGAME HILL . . . For years professor of musical history at Harvard University, has written for The Etude a series of four memorable authoritative articles on "American Nationalist Composers." Such articles as this make The Etude valuable for years to come.

FREDERICK JAGEL . . . Tenor of the Metropolitan Opera Company, was once called upon, with only twenty-five minutes' notice, to take the place of the great Maritelli in Verdi's "Aida." Over and over again this always ready American tenor has stepped in, to save the day. "Preparedness Leads to Success."

ERNEST HUTCHESON . . . Eminent Australian American pianist and teacher, President of the Juilliard School of Music, gives The Etude a remarkable conference upon "Unifying Piano Study." Many piano students will exclaim, "That's just the advice I needed!"

MME. SCHOEN-RENE . . . One of the few living pupils of the great Manuel Garcia is now professor of singing at the Juilliard School of Music. Her discussion of "The Tradition of Fine Singing" is invaluable to vocal students.



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